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... I take my Pen in hand ...

Is Swing Music an Educator? The SCHOOL MUSICIAN:

When I hear the classics and old standard ballads adapted into swing time and butchered by "hot" trumpet and saxophone players I boil over with indignation and disgust. My feeling toward the arranger of such music is similar to what I feel toward a common thief.

However, while I still have no use for that kind of musical arrangement, I have discovered that this very thing has created an interest in the classics.

I am a salesman in a music store, and while we do not handle records, yet one of our competitors recently told me of a number of cases of selling records of symphonies and other classics which were brought about by the customer having heard the swing version and wanted to know what the real thing sounded like. One lady in particular said: "Do you have a record of the Tchaikowski Fifth Symphony? I have heard part of it played by a dance orchestra and if the symphony as a whole is as beautiful as what I have heard, I want it!"

Our city, for a number of years, has been booking nearly all of the major symphony orchestras and until the last couple years has had to have a sponsor to guarantee funds for these concerts. However now there is no trouble to sell out the house, and when the New York Philharmonic was here this season the house was sold out and a large number of people were turned away.

Something has brought about a strong interest in music of high character and very likely the swing version has had something to do with it. However Walter Damrosch's Music Appreciation hour has also been a great factor in educating the people to better things in music.

We have five different musical magazines on sale in our local store (Dahlens Music Shop) but as four are devoted almost entirely to the dance game, I naturally turn to The SCHOOL MUSICIAN for my personal reading matter.—J. Frank Stansell, Columbus, Ohio.

It's dynamite, Mr. Stansell,—this talk about swing music, hot swing, sweet swing and the whole gamut of sex rhythms. Some intellectuals think it the only true American expression of folk music. But of course you can find "intellectuals" who champion most any cause from the Lord's Prayer to the New Deal. For public utterance, this humble person is strictly neutral.—Ed.

You Never Can Tell Where the Lightning Will Strike, or How Often

The SCHOOL MUSICIAN:

I have often thanked Val Hill, director of the Alliance, Nebraska, high school band, for being such a SCHOOL MUSICIAN enthusiast that he interested me in your magazine.

I have been greatly pleased by the very definite influence that The SCHOOL MUSICIAN in our school library has been exerting over my students. It has been like an extra teacher helping many places where I was unable to and keeping both teacher and pupil in step with the times. As a reference I find it invaluable.

In a place where band is new and growing, it is a definite help in the inspiring education and indoctrination of

GOOFY GUS ... AND PEEWEE ISN'T KIDDING!



Can YOU Face the Jibe? Before putting the other fellow wise to his shortcomings, why not check up on your own? What about those sour notes you've been letting slip lately? And the times you've squeaked through a number, ending breathlessly in the wrong key? You couldn't be that bad! That screechy, no account tin tooter you're trying to drag a tune from must be at least partly to blame. Why not junk it and get in step with a new 1940 P-A? When you get a load of its smoothness, its sweet tone, its ease of blowing, you'll be sold! And reasonably, too.

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parents, often accomplishing the things we should like to and do not dare try. For all this I thank you and say "more power to you."

When, however, in the process of leafing through the magazine in the study of Mr. Kessler's article on conducting, I stumbled upon your writeup concerning myself, I was floored. This was another kind of help I had never really looked for.

I had already decided that your magazine should be pushed among the members of our band during the next year and this pleasant surprise in no way changed my mind.—*Dwight E. Catlett, Shelton, Nebraska.*

Your debt of gratitude is paid in full, Mr. Catlett, and with such a fine letter you have skilfully cast the burden of obligation back on our shoulders. Thanks a million and we will continue our conscientious effort to make good.—*Ed.*

The SCHOOL MUSICIAN:

I am a professional musician formerly with some of the best organizations, but for the last ten years have devoted the most of my time to school work. I get quite a "kick" out of some situations that appear from time to time.

Lately one of the most amusing things came to pass, in fact so amusing, that I thought it might interest you. Here it is: I have charge of most of the instrumental work in one of the high schools and in two grade schools in one of the suburban districts of Seattle. On this particular day I had a class of 7th and 8th graders working. I had given them one week to learn the definitions to certain musical terms, among which was the word "Plu" defined literally "More." The week had passed and I was having the members of the class define the different terms. Little "Pete" was sitting close to me and I noticed that he was apparently absorbed in something other than musical terms. I spoke sharply to him and asked him to define the word "Plu". He asked me to repeat the word, which I did. He looked at the ceiling a minute, his lips moving and blurted out, "Something stinks".—*W. H. Osborn, Teacher of Clarinet and Saxophone, Seattle, Washington.*

Yes, I notice it, too, but I thought I would publish it anyway.—*Ed.*

The SCHOOL MUSICIAN:

I have been a regular subscriber of The SCHOOL MUSICIAN ever since I graduated from high school nine years ago. I have kept up my subscription not only because I am intensely interested in music and the school band movement, but because I am a flutist and have always benefited so much from the column written by Rex Elton Fair. Since this column has been published in The SCHOOL MUSICIAN I have been clipping the article out each month and have been keeping them in a scrap book so that now I have quite a collection of flute questions and answers, all of which are very helpful.

I want you to know that this column is my chief reason for continuing my subscription, and I only hope that it may always be a part of the magazine for I know that other serious flute students benefit as much as I and look forward each month to reading what Rex Elton Fair has to say in answer to all of the most interesting questions he re-

(Turn to Page 6)

P·R·E·S·E·N·T·I·N·G



Alfred F. Bennest, Kirkland, Washington

After studying for and achieving his goal of a B. A. in education at the University of Washington and taking graduate work at his Alma Mater and the Washington State College, Mr. Alfred F. Bennest entered the professional music field and spent twelve years in theatre, radio and dance work as an exceptional trombonist. Tiring of this life and unable to quench his aspirations for teaching, Mr. Bennest finally entered the school music field. He has an excellent record in Tekoa and Colfax, both in the state of Washington, for his tireless energy in building up their high school music systems. Now he is continuing his outstanding career with the Kirkland, Washington high school musicians. Here he has a band of forty-eight members, an orchestra of twenty-eight and an enrollment of one hundred and forty studying instrumental music. Mr. Bennest's main hobby is arranging, but for relaxation, an 18-hole trek around the golf course suits him just fine.



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(Continued from Page 4)
celves each month.—Jeanne Le Fevre,
Madison, Wisc.

After publishing this, I don't suppose we will be able to handle Mr. Fair at all. Your testimony is extremely complimentary to that contributor and I shan't blame him a particle if he goes completely high-hat, although I know the man too well.—Ed.

Harmony Problems answered by Walter Dellers

25 E. Jackson Blvd., Chicago, Ill.

Question: I have had a number of years of music theory in school, comprising harmony, counterpoint and some arranging, but find that I can do very little of practical value with it. What do you suggest?—M. Q. A., Wilkes-Barre, Penna.

Answer: Much of the academic work of our student days seems far away from the more practical things we are to do, but this work has, nevertheless, given us a foundation. Read all the textbooks you can get hold of but also analyze and take apart the musical compositions you come in touch with. Find out how the great composers constructed their works, define their harmonies, follow their melodic ideas, study their instrumentation, and do the same with more modern works. This should help you.

It is precisely because there seems to be a wide gap between theoretical and practical work in music that I am planning to run a two-weeks intensive laboratory course in Chicago this summer to aid supervisors and advanced students to bridge this gap. If you are interested in receiving an outline of this course please write to me enclosing a self-addressed envelope.

Question: Your articles on seventh chords have interested me. I didn't know that there were so many types. Can you recommend a good book on this subject?—M. P., New Orleans, Louisiana.

Answer: Any good harmony text book should help you to a better understanding of seventh chords. Try Wedge, Chadwick, or the Manual of Harmony by Bernard Ziehn which is especially thorough on this subject.

Question: I have finished a two-year theory course and would like to go on with arranging. Is this a difficult subject?—N. R., Topeka, Kansas.

Answer: A good arranger must be a person with a vivid imagination, with clever ideas and the ability to transcribe these effectively in notes for instruments. Nowadays an arranger should know how to score for large groups of instruments as Symphony Orchestras and Concert Bands or smaller groups as dance bands and radio orchestras. Experience is a great teacher. My own has covered the entire field and I am still learning from weekly experience in arranging for "The First Nighter" (CBS broadcast on Fridays) and "The Northerners" (WGN broadcast on Tuesdays) two very well known but totally different types of radio shows. Read Cecil Forsyth's Orchestration, Paul Weirick's Dance Arranging and other good books on the subject.



Harry Nagel
Tuba
Martinez, California
First Division
Region 5, 1939



Harry Nagel, tuba player in the Alhambra high school band directed by Mr. Kenneth Dodson, added to his growing collection of medals by winning Superior at the California State festival in 1939.

Encouraged by this success, Harry entered the 1939 Region 5 Competition Festival which was held in San Francisco last May and came through with flying colors—a First division rating. The judges were so impressed with his prime technique and fine rendition of his tuba solo that the Superior rating was definite.

Harry is a prize winning soloist and also a member of a prize winning band, for the Alhambra high school band easily captured a First division rating in Class A at the 5th Regional contest.

On the Cover

Here comes the band! Marching right to you from Reading, Massachusetts, every bandsman in perfect step, the high school musicians demonstrate the ideal way to please a large crowd of spectators. Drum major Elinor Abbott, sophomore, gives the signals and Samuel A. W. Peck manages the directing. Photo by G. Knapp.

Why I Think Solo Playing Should Be "REQUIRED"

● **SOMEONE HAS SAID** there is no short cut to success. But if you can make the long way round look to your students like a short cut, that's good psychology.

In our annual home elimination music contest last year, more than sixty students played solos. There are some who will disagree with this plan, insisting that it is better that the student be permitted to make up his own mind. My experience has been, however, that unless all students are encouraged to enter, some of the best talent will sit back and let the more aggressive enter.

This is a democratic way of selecting soloists. I have found in many cases students who had been timid in rehearsals and whom we least suspected of having solo talent, did remarkably well, and in several instances won first place.

There are several points that need to be stressed to make such a contest successful:

(a) Obtain competent judges from outside the community.

(b) Allow the student to select his own number.

(c) Make entrance in the contest easy and attractive.

Competent judges from outside the community are necessary to assure the contestant he is being judged fairly. Don't try to save money on judges. Hard feelings may develop

By Dale Caris

Cherokee, Iowa, High School Band

otherwise. Students are placed in Division one and two ratings, and the judges are requested to be as liberal as possible in the ratings.

Being liberal with the student in the selection of his contest piece is important. I have found that once the student learns he has a choice, he won't be satisfied with something that doesn't require practice. If possible, influence him to use contest numbers and permit him to use music if absolutely necessary.

Get 100 per cent cooperation from the pupils, not by forcing them into this program, but by appealing to their loyalty and developing in them a desire to do their part for the benefit of the organization. If a director has a band in which everyone is willing to solo, they will also be willing to do anything else.

With the entire organization competing, you are thus promoting many worthwhile things, and with every person in your band a soloist, your band is certain to sound better. Unless students have a definite incentive

Mr. Caris' system of making them all play solos probably had something to do with his Cherokee, Iowa high school band winning the 1939 State championship.

for practice, some will practice at home and many others will not.

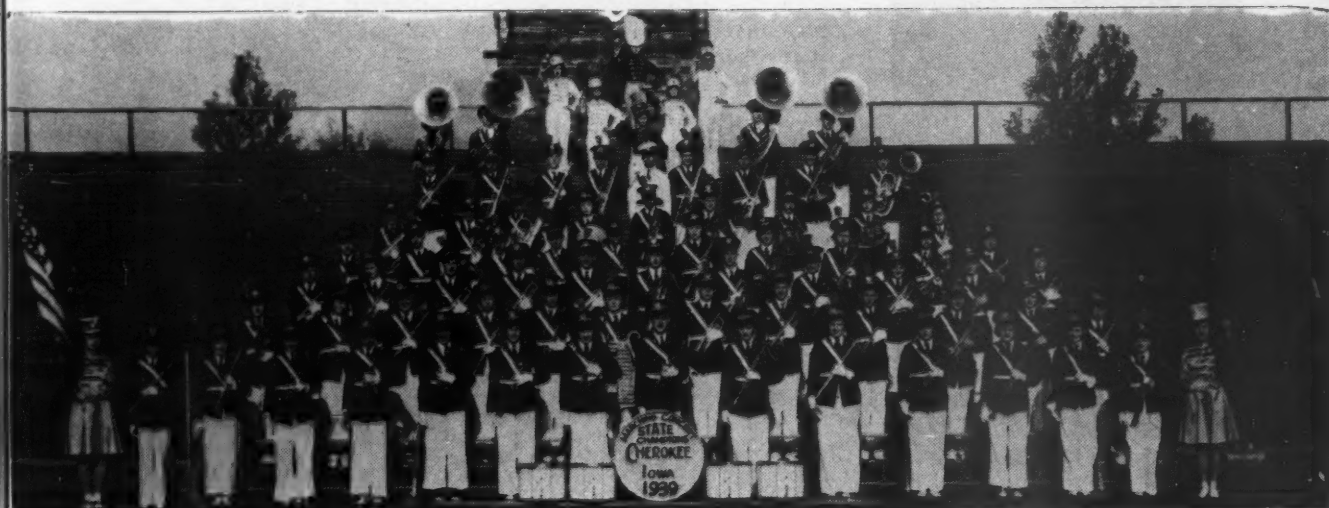
In addition to the sixty students who competed as soloists, twenty or more people were used in accompanying these people. Many of the band members who had taken piano were used in accompanying other members of the band. Many people in the community spent hours working with the soloists. Thus the director is relieved of the task of working with each soloist individually and can spend time with any especially in need of instruction.

As a reward for those receiving Division I ratings, and there may be a great number in any one event, citation cards are awarded. The winner over all has the added honor of representing the school in future contests.

In the conduct of this contest we stress fairness and impartiality. In arranging the order of events, we place the names in a hat and students appear in the order in which they are drawn out.

Aside from the undoubted benefit in a musical way, this program of "making 'em play solos" develops sportsmanship. For the one who has participated in activities where competition is common, it is hard to realize what little competition the average band member has ever experienced. Many are not out for any form of athletics where competition is essential, consequently have had no opportunity to learn that it is equally important to take victory gracefully as it is to take defeat without an alibi.

I insist that winners be congratulated by those defeated in the division. Thus the student is taught that while victory is desirable, they sometimes profit more by defeat. Unless this spirit is developed, it's the director who is to blame and he's failed in his job, regardless of how much music he has taught.



FLAGS

Once They But Unfurled, Now They Swing

Another Lesson Talk

By Maynard Velier

Lecturer, Exhibitionist, Judge

Franklin, Pennsylvania

● IN MY TEN YEARS of some form of juggling before practically every type of musical organization, five years of which have been devoted to flag swinging, I find that there are a number of fundamentals which can be assimilated to baton twirling, rifle juggling, wand waving, Indian club swinging, and flag throwing. For example, the two hand pass as manipulated in baton twirling can be applied to all the above mentioned types of juggling, except club swinging which requires wrist movements. These wrist movements are very essential. The Swiss use club swinging as a means of limbering their wrists for flag swinging.

Studying some of the recreations and hobbies of foreign lands we find that practically every nationality or race of people employs some type of juggling. The Arabians and Russians

Some time ago while discussing flag swinging with a layman, I was informed that a French flag swinger had put on an exhibition at the Rotarian International Convention at Nice, France, and that his performance was commendable. I inquired about the type of shaft the swinger used and was told that it looked the thickness of a baseball bat. This might have been a bit exaggerated, nevertheless, it proves that the foreign shafts are much larger than those which our American youths will be successful in handling.

You will note, after reading the following instructions on flag swinging, that the wrist movement of the Figure 8 used in flag swinging is identical to the one used in baton twirling. I do not wish to convey the idea, however, that all baton twirling tricks can be applied to flag swinging, but will say that a knowledge of these tricks will aid a prospective flag swinger to adopt the art. A flag shaft is balanced entirely different than a baton. Then, too, in baton twirling all we have to contend with is the shaft, while in flag throwing we must learn to manipulate this differently balanced shaft through certain motions thereby controlling the flag with as much smoothness, grace, and beauty as possible.

Flag swinging is comparatively new in this country and there is no doubt that this art will have an unlimited future. As an authority and a pioneer of this art in America, I have faith in our young flag swingers and know that they first will learn the Swiss basic rudiments and from there on there will be no limit to the heights our skillful baton twirlers, and others too, will take this art. It is a fact which cannot be changed. We are a progressive people. We will use it in a little different way, mostly accompanied with band music much of which will be in march time, yet the actual principles of this old historical

and sentimental art will and should be applied.

The rich heritage this art has enjoyed throughout the years should be preserved and respected by all means as I have emphasized in previous articles in *The SCHOOL MUSICIAN*.

From letters and inquiries I receive, and in my travels through the country, I find that the leading baton twirling instructors are doing most of the pioneering of this art, and many of them have received their historical knowledge and fundamentals from my book "Elementary Flag Throwing".

There seems to be some uncertainty as to the type of equipment to use. As other writers on this subject and I have pointed out this is a very important factor. In my article which appeared in the March issue of *SCHOOL MUSICIAN*, I discussed several types of shafts used by leading Swiss flag swingers and myself. The young man pictured, James Beatty, only a Junior high student, of Middletown, Ohio, is able, as the picture revealed, to make his Veller Swing E-Z flag revolve in the air with ease. A well balanced flag set is essential in order to execute this trick, which is a beautiful sight to behold.

The secrets of baton twirling have been guarded for years thereby resulting in the hinderance of the progress



Figure 1

feature rifle juggling; the Hawaiians, knife twirling; the Chinese twirl a long stick with bells on the ends; the Americans enjoy their baton twirling and are turning their thoughts and technique to perfecting and mastering the Swiss art of flag swinging.



Figure 2

of young twirlers, but I assure you that if it is at all in my power to do so, authoritative flag swinging information will be passed on to you for the good of this art in this country. Therefore, young flag swingers, if there is anything I can do to help you develop this art through *The SCHOOL MUSICIAN* or through the mail, rest

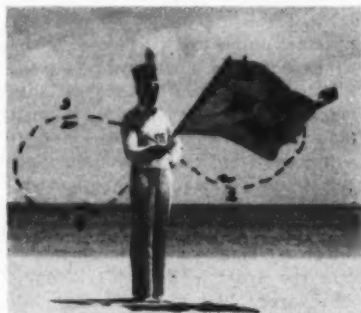


Figure 3

assured that you have my wholehearted support.

The interest and popularity of flag swinging will experience its first major test at the Chicago Music Festival this summer. Mr. Miller, Supervisor of Field Events, has added it to the many competition events. Inasmuch as I have been chosen to act as one of the adjudicators, I have been working along with Mr. Miller in setting up contest rules. Although these judging points are not final, they will run somewhat along these lines.

Entrance, Starting Position, and Conduct

Number and Variety of Movements
Ambidexterity
Grace, Smoothness, and Beauty of Movements

Variety and Beauty of Throws
General Control of Flag
General Ensemble Effect

The above is a suggested score sheet for group flag swinging. The individual score sheet will have a few changes to keep within the boundaries of the Swiss rules on this art. Contestants will be required to bring their own recordings for accompaniment.

Waltzes which I might suggest to be used are "Beautiful Ohio" or "Blue Danube", or some Viennese waltz with a predominant 3/4 beat. Mr. Replogle, band director at the New Castle, Pennsylvania high school, has his flag swingers work to "Over the Rainbow" which works out effectively. Those of you who choose a march will have no trouble in finding one to suit you.

Instructions

With the anticipation that you have learned the four fundamental grips

which appeared in my last article in *The SCHOOL MUSICIAN*, we will begin to apply these grips. The Carrying Position of the flag is the first actual appliance.

The flag may be carried in either the left or right hand depending upon the opening movements which the swinger is planning to perform. The FIST GRIP is used, resting the shaft slightly on the forearm as in the accompanying figure. (Figure 1.)

Resting the shaft in this manner eases the tension and strain on the wrist. When there are one, two or more swingers, be sure that the flags are all carried in this uniform manner to give a good appearance to the corps. On windy days the open flag may cause trouble as it may fly and blow around the head and body. To overcome this trouble, carry the shaft in the same manner but furl the flag around the shaft.

From this position the flag is dropped forward, still using the FIST GRIP, into the Preliminary Position. See Figure 2.

This is the most practical position from which to start your routine. This position enables the individual swinger to get his bearings, and a group of swingers can pause a second so that the team may start in unison. It also enables the swinger to get control of the flag itself. Especially on a windy day by pausing a second, the swinger knows just what wrist action is necessary to keep the flag from tangling

this position, however, when it is put into motion the flowing of the flag relieves this strain. The flag is swung upward to the left making an arc (1). It is then brought downward with a long deep sweep to the right side (2). From here it is brought upward to the right (3) then downward in a long sweep to the left side and brought to its original position (4) as in illustration. Always hold the flag high enough so that when making the lower part of the arcs, it will not touch the ground. Do not execute the Figure 8 with a stiff out-stretched arm but with a flexible forearm and wrist. A limber wrist movement does "much to create the smoothness and grace required. It might be well to practice the motions without the flag in your hand and try to use as much wrist movement as possible to limber up your wrist. When your wrist becomes tired after practicing with the right hand try it with the left. Then reverse the direction of the Figure 8. After making several of these Figure 8's you will soon realize that you have two factors to control; namely, the shaft which controls the movement of the flag and the flag itself. Keep the shaft moving at all times thus eliminating a chance of the flag to stop floating and touch the ground.

Figure 4

These movements are done in front of the body. Try a Figure 8 on each

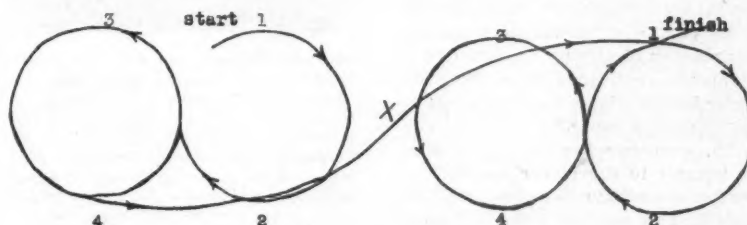


Figure 4

around the shaft. Be sure to hold the flag high enough so that it does not touch the ground.

The Figure 8 is one of the basic movements in flag swinging. The flag is held at a 45 degree angle using the FIST GRIP as in Figure 3. Do not hold the handle too tightly. The flag might seem heavy when it is held in

side of the body as per Figure 3 using the right hand. Then try the same trick using first the right and then the left hand changing at point X. These movements may look simple on paper but after you have tried them you will find it takes practice to develop smoothness. Do not take them fast at first and concentrate on your wrist movement and the floating of the flag. Sometime later we will learn to make the flag snap and crack by applying these fundamental wrist movements. The figure 8 comes in handy to kill dead movements in a routine and also gives you an opportunity to get set for the next trick.

Have you a twirling unit in your school? If so, send us your story and pictures. If not, get up-to-date and start swinging flags now. It's attractive,—fun!

My Thesis, Interpretation

An Essay Submitted to the Graduate Council of Wayne University
in Partial Fulfillment of the Requirements for the Degree Master of
Arts (Music Education) in the Department of Music. (Part One)

●MANY EXCELLENT ARTICLES and texts have been written on the subject "Expression and Interpretation in Music". A great deal of controversy and adverse criticism of these articles has developed because of a difference in individual opinions of expression and interpretation. It is necessary to surmount numerous difficulties in order to approach the subject in a clear, concise, and logical way and yet clarify certain points in a manner satisfactory to the serious student of music, as well as suggest definite rules and theories which will help the student by induction and deduction.

Staccato or detached tones impart a spirited feeling and a dramatic atmosphere to a composition. A legato or connected style creates or suggests a quiet and subdued feeling. It is necessary, then, for a performer to decide in his own mind exactly what feeling or style of playing a particular composition demands. He must create in his listeners through his manner of playing or style of performance, that mood which the composer had in mind when he placed the notes on the paper.

The composer has but one medium to suggest to the player the style of performance his composition demands. This medium consists of musical terms written at the beginning of the composition. Some terms suggest a legato style, while other terms suggest the staccato style. Several of these lists of terms will be given in this article.

The two lists below are incomplete.

Terms indicating a staccato style

Maestoso (majestically)
Marciale (in marching style)
Grandioso (grand)
Pomposo (pompous)
Risoluto (bold)
Martellato (strongly marked)
Pesante (big and heavy)
Ponderoso (majestic)
Decisivo (in a bold manner)
Energico (vigorous)
Marcato (accented)

By Otis H. Saeter, Director
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Terms indicating a legato style

Cantabile (in a singing style)
Religioso (solemnly)
Amoroso (tenderness)
Serioso (calm)
Sostenuto (full duration)
Doloroso (sorrowful)
Cantando (in a singing style)
Sentimento (sentimental, feeling)
Placido (calmly)
Lacrimoso (sad)
Portato (sustained)

These two different styles will be designated by symbols, detached denoting staccato, joined denoting legato.

Accompanying are a number of examples of the two different styles with the intensity of tone on each

note in order to get better musical expression. The larger symbols placed just below the point notes (the longer notes) will require more intensity than the smaller ones. The intensity will depend upon the size of the symbols in proportion to the other symbols. Intensity is spoken of as the weight or volume of tone (instead of intensity) among many musicians.

In the example Figure 1, Group I, the player shall play the first tone C the longest tone with the most intensity. Maestoso meaning majestically will call for a slight stop between the tones as designated by the slightly detached symbols. In the second measure the symbols increase in size slightly for the first three notes—this will avoid a monotone and monotony. The triplets should not be rushed. Whether this passage is bowed or blown it takes skill to make the tones solid and resonant with the slight stop (staccato) between the tones. The eighth note following the dotted quarter in the third measure will sound more musical if it is played with but one-third of the volume of the previous tone.

When the first tone is played the performer should not overtongue the tone. Remember the diaphragm is to push out the tone, not the tongue, when this passage is played by a wind performer. The player should play just as loud on the third count as he does on the first and second count of this tone.

In Group II, Figure 2, the interpretation will be of the opposite character than is given in the previous example.

In this example there is no stop of the tone (legato) for the whole four measures—the whole phrase. The first tone should get twice as much intensity as the second and third tone. In the second measure there is masculine and feminine accent. The feminine A tone following the masculine C tone should be reduced to one-third of the volume (intensity) of the C masculine tone and adhere to this expression again in the following two measures. Any harsh tonguing or jerky bowing when playing a legato passage should be avoided as much as possible. Strive for a cantabile (in a singing style).

"It is necessary for a performer to decide in his own mind exactly what feeling or style of playing a particular composition demands. He must create in his listeners through his manner of playing or style of performance, that mood which the composer had in mind when he placed the notes on the paper." ▲ ▲ ▲ ▲ ▲

In example Figure 3, Group I, the performer shall play with a slight separation of the notes in order to insure a more spirited (marziale) style and play with more stress on the point notes (the longer notes). These point notes are like the bigger words in a sentence.

The example Group II, Figure 4, reverts to the legato (smoothly connected) style so it will sound more religioso (solemnly). If the passage is marked *p*, the corresponding symbols for intensity should be indicated, but the player, at the same time remembering to play the half notes twice as loud as the quarter notes and the dotted half note three times louder than the quarter note.

The example Group I, Figure 5, will sound grandioso (grand) if the performer will play with the staccato (detached) style. The second and third notes in the second measure have the lighter style of staccato. The volume on these two notes has been reduced considerably. The wind instrument players should remember these four measures constitute one phrase; consequently only one breath is necessary to play it. The second and third notes tied together will get the same intensity as the first note in the piece.

The term *Amoroso* (tenderness) in the example Group II, Figure 6, calls for a smooth legato except on the two tones that ask for an accent (*rinforzando*) or emphasis. These last two accented tones call for a slight stop between them with some added intensity on each.

In the example in Group I, Figure 7, a staccato interpretation makes the movement sound pompous.

The absolute legato (in a singing style) is suggested for the melody in the example in Group II, Figure 8. A slight crescendo in the first measure avoids monotony. Special stress should be given to the half note in the second measure.

The performer must have very good control to play the Figure 9 in Group I *pp* and still suggest boldness. The wind player supports his tone by the diaphragm so that each tone speaks

clearly with resonant and brilliant quality. The eighth rest in the first measure should receive full value thus allowing the second and third eighth notes to be played with a little separation between them. In the second measure the dotted eighth (masculine tone) should be stressed slightly and the eighth note (feminine tone) played lightly. The feminine and masculine accents are given in example 4.

The melody in Figure 10, Group II, is well sustained (*sostenuto*) and legato as designated by the symbols underneath the staff. One breath plays this phrase easily.

In the Figure 11, Group I, the tones are strongly marked (*martellato*). The last note in the first measure is a syncopated tone which should receive four times as much volume

(Turn to page 32)

Group I

Fig. 1 Allo. Maestoso Aida

Fig. 3 Marciale Faust

Fig. 5 Grandioso Slavonic Dance

Fig. 7 Allo. Pomposo Schumann Suite

Fig. 9 Allo. Risoluto Mac Beth

Fig. 11 Martellato 2nd Hungarian Fantasia

Fig. 13 Pesante Il Guarany

Group II

Fig. 2 Cantabile Maritana

Fig. 4 Religioso The Last Hope

Fig. 6 Amoroso The Southern Cross

Fig. 8 Serioso The Bohemian Girl

Fig. 10 Andte. Sostenuto Chanson de Noel

Fig. 12 Andte. Doloroso Ase's Death

Fig. 14 Cantando The Walkyrie

Fig. 15 Ponderoso Die Walkure

Exhibition vs. Education in School Music

● WHAT "MUSICAL MENU" are you handing your music students this year—exhibition or education? Are you, like most of us, feeding them on a meagre diet of one or two numbers, which undoubtedly they will memorize for *exhibition* at contests? Or are you attempting to be idealistic by offering them the true, fundamental objective of musical training in our musical set-up? That is to say, are you affording them music *education* by a greater contact and experience with an extensive amount of good music, by good composers and arrangers? How can we say or feel that one or two numbers, developed to as high a standard of perfection as possible, is making for music education, appreciation, and culture?

Moreover, can we justly relax and feel assured that we are teaching the "real thing" when we cause ourselves to drill and drill—insistently and consistently—on a few numbers to such a point of justifiable *de*-appreciation on the part of the students—and for what? Exhibition?

Doesn't competition result in an exhibition of ourselves and the groups which we instruct and direct? Yes, we are all the victims of such circumstances, with the innate instincts of "being better than the next fellow," and demanding respect and attention. True, all of that is natural and justifiable, but my point is that, through these extenuating circumstances we often lose sight of the fact that we are educating students, teaching music for music's sake, culture of the individual, and an appreciation of all that stands for fineness in music.

What is an effective method to develop our students musically? I feel sure that many musicians will agree with me when I say, "*Sight-reading* of innumerable, extensive, and varied types of music literature."

Now that I have arrived at the subject of my article, I will attempt to discuss the various ways in which I feel that sight-reading awakens new consciousness of students who come in contact with it.

By Daniel L. Martino
Director Instrumental Music
Lake Mills, Iowa

Consciousness of Better Music, Composers, and Arrangers

We will unquestionably agree that sight-reading affords us opportunities to see, play, and hear the better music, although it may be very difficult technically. Some people will disagree with me on the grounds that fine music cannot be played justifiably by an inferior group. That seems to be the case, but, you will always find a few individuals in such groups who will literally "eat" that music. Are we going to limit ourselves to cheap, tawdry, meaningless music, such as some we find on our music shelves? Why not give our students the opportunities to read through good music, by good composers and arrangers? They will become aware of its superior quality in time, and will soon understand its meaning. Give them all the *good* music you can find, easy or difficult. Give more contact and experience with fine music.

Reading frequently through many varied numbers of high caliber will soon create, and result in, an increased musical vocabulary. When the opportunity presents itself, stop to discuss, define, illustrate, or even solve, the problem or problems involved in the composition. Thus, you will truly be teaching music as music for educative, and not exhibit purposes.

Consciousness of the composers and arrangers is noticed when the students start to formulate ideas and opinions, even comparing and analyzing the styles and forms of various composers. This brings me to the next topic.

Consciousness of Musical Styles and Forms

We, as music educators, realize that a composer has a style all his own and employs one form of music more than others. Knowing this, we can expect certain things to present themselves during the course of the sight-reading. For instance, Ketelby, an English or-

ganist-composer, writes descriptive music, intending to picture through music his ideas of certain subjects. Let me name, as examples, a few of his compositions which are undoubtedly well known to you: "In a Persian Market", "In a Monastery Garden", "Bells across the Meadow", "Sanctuary of the Heart", etc. Students playing through his compositions notice his method of introduction, rhythmic, melodic and harmonic ideas, employment of words to be sung or hummed and many other characteristics. They are made aware of the length, the different melodies with their counterparts, and the way the composer brings his numbers to a close. In other words, they know just about what to expect from a certain composer, after having played enough of his music. And a music director can supplement the knowledge gained by the students, by his reaction to the composer and by pointing out certain techniques characteristic of the composer. Thus, student and director alike are subjected to music appreciation the effective, indirect way.

Consciousness of Rhythms and Rhythmic Patterns

If I were to ask music educators what the greatest problem in teaching music is, I am sure they would unanimously agree that it is the teaching of rhythm and rhythmic patterns. Music is, fundamentally, basically, and rudimentally, *rhythm*. Music started with rhythm; melody and harmony came later. A keen, inborn sense of rhythm is not only an asset in music training, but is indeed essential. You either have it, or you don't. I'll grant that a certain *limited* degree of rhythm can be developed, but not enough to warrant any recognition as a performer. However the case, after several numbers have been sight-read, the student becomes sensitized and aware of definite rhythms common to various numbers. Similarities of rhythms and rhythmic patterns are at once recognized, and even *felt*. I believe that this is where most of our musical organi-

zations fall down miserably and atrociously. Let's face the facts and devote greater energies to the further development of a keener sense of rhythm and rhythmic patterns. Spend time sight-reading numbers with varied rhythmic patterns; isolate them if necessary, on a concert pitch, but educate the students to recognize and feel them. Point out and compare rhythms and rhythmic patterns to your students. Make them aware of "what it is all about". Only through sight-reading many sheets of fine music can one become conscious of the various rhythms and rhythmic patterns. Each number presents new, novel, rhythmic problems to be solved, studied, and counted out. Can we truthfully say that one or two numbers, prepared for exhibition, can offer our students most of what there is to know of rhythm and rhythmic patterns?

Consciousness of Melodies and Expression

One of the greatest advantages of sight-reading is the contact made with melodies and the musical expression or interpretation thereof. Students become acquainted with, and introduced to, tunes and melodies which they will recall much more readily than anything else sight-read. Quite often I have heard a student remark that a certain number we played was heard over the radio and he knew what it was. In other words, he was conscious of the melody, or "tune". Every number sight-read affords new, beautiful, expressive melodies, and these are what the student retains. I have known students who have voluntarily remarked upon the similarity of melodic style of the composers of various numbers. Isn't that music education?

Consciousness of Harmony

Rhythm is basic, melody is meaning, while harmony is enrichment, caused by the colorful ingredients of notes, flats, sharps, and naturals. What child doesn't like and appreciate full, rich, well-sounding chordal combinations? Each individual likes to "feel" part of a chord supporting a melody. Here again, the best source of hearing more harmony in vocal and instrumental combination is through sight-reading. Point out briefly the fact that different composers employ different chords for different results. Consequently—music education.

Consciousness of Shortcomings

Sight-reading affords inevitable realization of the shortcomings of director and students alike. For the director, it means realization of some of the drawbacks in his reading, expression, interpretation, etc. Sometimes, the di-

rector never hears some numbers until played by the organization, and then he is "on the spot," so to speak. His directing is extemporaneous in a sense, and thus presents a splendid test of his ability to read and convey at sight the ideas of the composer to his group. At no other time is the director more important than at the



Mr. Martino

time of sight-reading. That is the time when he must almost exaggerate in conveying the wishes and ideas of the composer. Therefore, a director must be a fine sight-reader and one who can convey what the composer intended without faltering. It is a test which I wonder if most of us can pass successfully.

At no other time does a student become so conscious of his shortcomings as after a sight-reading rehearsal. I have often put the most difficult and foreign sight-reading numbers I could find on the stands when I felt that the group was becoming self-satisfied with their ability. At times they will get the idea that they are getting good and needn't apply themselves. That's the time to have a sight-reading rehearsal and depress their ego. Make them conscious of their shortcomings. They soon realize they don't know it all. Therefore it creates and stimulates the desired attitude toward study and practice.

Our band sight-reads every Friday during the entire rehearsal of one hour. They enjoy it, and come to rehearsal eagerly, willing to learn more. I have selected Friday as sight-reading day because most students will meet the challenge and take their instruments home over the week-end for much needed practicing. They soon realize that in order to cope with it

successfully, more technical training and practice is essential. Therefore, we find the student "brushing up" and practicing further on his tone and technique. Have you aroused desire for exhibition or education?

Consciousness of Keen Interest and Attitude

We all know that the more one delves into something, the keener the interest and attitude. So also in music education. Sight-reading stimulates more study and practice; increased study and practice arouse more interest and a keener attitude toward what music means. Thus we find students coming in contact with, and experiencing more fine music. They go forth, seeking, looking, finding more music to read and play. And of course, that has a tendency to create keener interest and attitude. This may sound idealistic to some of you, but I maintain that only through *idealism* can we approach *realism*. I'm sure you'll find most students in music eager to be taught and instructed. Most of them want to learn and know. The majority strive to learn as much as they can in the short time they are in school. Perhaps some of them (and we want them to) want to learn music for exhibitional purposes, but the final results should be education.

Consciousness of Progressive Reading Ability

The more music sight-read, the easier the student finds it to read, know, and understand music. This is due to the frequent contact and experience with widespread music literature. Students are bound to learn something from every number sight-read. Close contact with good music will create a certain sense of satisfaction and confidence in a student, in that new things are learned, and may be applied in the playing of the next number. Perhaps it takes more contact with a certain number to conquer its difficulties and problems than with another, but isn't that life? We apply what we know to what we don't know. If it doesn't work, we try and try again until finally we find something that does work. A student using the scientific method and solving the problems by himself feels justifiably proud, satisfied, and confident in himself. Consequently the essential qualities of poise and personality are developed. That is developing the individual.

Consciousness of Motivation

During the course of our sight-reading rehearsals, I have always felt the idealistic disciplinary attitude of the students. They are eager to know, learn and advance. They enjoy all their rehearsals, but especially the ones dealing with sight-reading. It is surprising to learn how enthusiastic

and eager they are to "run through" new numbers.

We must all admit that there is bound to be some little disciplinary problem at some time or other, but try to find it at a sight-reading rehearsal. You have all the attention (more so than ever); they are watching you carefully to receive all the help you can possibly give to them in the musical journey through "thickets and fog". There is true motivation, eagerness, and economy of time. They are all diligently engaged in conquering the respective parts for their instruments. Try a sight-reading rehearsal some time and prove it to yourself. I'm sure you'll be surprised and encouraged with the results obtained.

Organization of Sight-Reading

For matters of convenience, permit me to describe the organization of sight-reading for our school band.

Our concert band rehearses daily during school time for fifty minutes. Each Friday different numbers, ranging from easy to difficult, marches to symphonies, are put into special sight-reading folders. These folders are not put on the music racks until two minutes before rehearsal time. This doesn't allow the student much time for discovering the contents of the folder, and thus does away with the possibility of learning what is in the numbers before actual playing. All folders are supposed to remain closed until the order to open them is given by the director. The numbers for sight-reading are listed on the rehearsal board in the order in which they will be played. At a whistle blast, the students open the folders and are allowed to look at each number a certain length of time, ranging from one to five minutes, depending upon the length and difficulty of the number. After the allotted time of inspection, the director blows the whistle again, and the sight-reading begins. No stops are made at any time during the course of the number, and the students have been instructed before to play at least the first note of every measure, if they cannot play it all. Thus they learn to locate measure count, and stay with the rest. This is done with every number during the rehearsal. I usually tell the students, "It's shameful to lose your place when all you have to do is play at least the first note in each measure. And you know where my first beat is, don't you? Can't you play it?" This simple reasoning and psychology usually gets results for me.

If you are one of those unfortunate individuals, endowed with a meager music library, let me suggest two methods by which you may secure music temporarily.

I am sure the neighboring school band directors will be most happy to arrange an exchange of music for sight-reading purposes. The other method is securing music on approval from your music store for sight-reading. Perhaps you may find some numbers which your group will do very well. Hence, add them to your repertoire.

I can't stress too much the importance of contact and experience with various types of music. Give your students all you can. Read, read, and read through all the music you can find, with no aim whatsoever toward perfection.

Techniques of Sight-Reading

Technique means a simplification of doing something consistently in the most nearly perfect way possible. Knowing that, what can we do to aid students in learning to read music?

Rhythm, being the most fundamental factor involved, needs our closest and immediate attention. Let us assume that you have students troubled with "keeping up" with the rest. They lose their places, and quit playing entirely. I would suggest teaching them to locate measures by playing the first note of the measure, then the second, third, or fourth beat, depending on the time signature of the number. It is advisable to ask the entire band to go through the number in the same way. In that manner, they will learn where certain beats are, follow you more closely, know what you want, etc. That, to me, seems the quickest way to develop a band which will "follow the leader". This method also assists students in learning to count measures and rests.

Another technique concerns rhythmic patterns. After going straight through a number, return and point out the rhythmic patterns played wrong. Then proceed to correct them by asking the entire organization to play them together in unison. Thus you sensitize them to see, feel, and hear the rhythmic patterns.

Call the students' attention to key signatures, accidentals, note and rest values, and repeats, *after* playing the number. Don't try to prepare it for exhibition, unless necessary, but rather educate them.

In selecting music for sight-reading rehearsal, always consider the individual sections that need attention. Let us say your cornet section has developed a sense of superiority during the week. Then look for music which has difficult cornet parts. Thus, your cornet section will feel a little "low" and will be willing to resume practice. Consider those who are not practicing as diligently and industriously as they should. Challenge them

with music that will stimulate and will lead to further progress.

Also consider the type of music selected for the sight-reading. Plan to rehearse numbers which differ widely from each other. During the rehearsal alternate the easy numbers with the difficult for contrast and change. The last number in a sight-reading rehearsal should be a fairly easy one, so that the students won't feel too depressed and disgusted with themselves. It might weaken, rather than strengthen, a student who is timid, backward, and easily discouraged.

An Educational Need for Application of Sight-Reading

We'll grant that public school music has indeed progressed rapidly since its introduction into the American school curricula, but somehow I still cannot feel satisfied with the consequences of competition. Yes, ensembles, soloists, large and small groups are put on *exhibition* yearly, with outstanding results, which demand meritorious commendation. However, I still maintain that the fine results of prepared or memorized performance are not in themselves adequate or complete. In the final analysis, extemporaneous performance, such as sight-reading for all soloists, large and small groups, vocal and instrumental, approaches what I believe to be *music education*. And that is what we strive and attempt to teach, isn't it? There we have it—education in conjunction with, and through *exhibition*.

I am sincerely looking forward to the day when all contests, preliminary and final, will require *all* contestants to play, sing or perform acceptably, music or maneuvers extemporaneously. It can't be done? No, not if we continue to prepare and develop our students for *exhibition*.

I am confident that we (and our students) would appreciate and welcome the opportunity to be judged on the same basis of performance as another group in the same class. Sight-reading is a fool-proof test of directors and students alike, in that many accomplishments can come into play *unconsciously*. That is to say, such things as production of tone, execution of technique, application of the musical tools (acquired or inborn), poise and personality under pressure, expression and interpretation, etc. Of course we are much better able to have all the above prepared almost perfectly by consistent practice ranging in some schools from two months to a school year. I'll grant that such preparation for competition and exhibition is essential, but why not include a sight-reading competition for all soloists, ensembles, bands, orchestras,

and choruses? Why limit sight-reading competition to some state and all national contests? Aren't the preliminary sub-district and district contests as much a part of the competitive set-up as the state and regional contests? And then too, why aren't vocal and instrumental soloists and small groups also included in the sight-reading competition at state and regional meets? Need for more time, space and judges? Perhaps that is the answer, but how much more space and time and judges would be needed? On the average, how long is a solo or small group event? How much longer would it take to give a soloist or small group a sight-reading number? As to space, how much more is needed? Most contests are held in spacious, accommodating places. As I see it now, one judge would be enough to cope with that difficulty satisfactorily.

And now for the ever-increasing problems entailed with the entrance of a marching band in competition. What do we find here? Style shows, floor shows, stage shows, attractive uniforms, attention-demanding movements and maneuvers. Please do not misunderstand or misconstrue me on this point. I am not ridiculing or criticising marching band competition, or indeed any other form of musical competition. Marching band is a show and must be developed and trained as such. Then why don't we train them to march, and not dance, run around, hop skip and jump?

Sight-reading for concert groups is comparable to marching band competition in the following sense. At a sight-reading contest, a number (presumably never seen or heard by the organization) is passed out to be read at sight. Why not employ this method for marching band competition? Hand the drum major or majorette of a competing band a list of maneuvers (suggested by the judges) just as said organization is ready to step off. Allow a marching band half the allotted time to execute rehearsed maneuvers, and require the second half of the period to be used in executing the extemporaneous maneuvers presented by the judges to the drum major. Give into the possession of the drum major a special routine sheet to follow without letting the band members know in advance what formation and maneuvers will be signalled. In other words, "follow the leader". An attempt should be made to plan each routine sheet so that it will be different from the others, so as to avoid duplications or any previous knowledge of the executions of other bands. Is this a fool-proof test of the ability of a marching band to follow the directions of the drum major? You bet it is!

(Turn to page 36)

The Music Educators National Conference Adopts a New Constitution, Elects New Officers

● FOWLER SMITH of Detroit, and very justifiably so, is the new president of the Music Educators National Conference, elected to that office by a sweeping majority at the Seventh Biennial Conference held in Los Angeles March 30-April 5.

Unimpressed by California's unusual weather, which turned out in this case to be mostly rain, the 10,000 teachers and students who traveled all roads to the California city for this great event, voted it one of the most successful in the history of the organization.

"It was the first time that such an array of music-minded people had ever descended upon a West Coast city," wrote Hal D. Crain in the April 10 issue of Musical America. "Even Buffalo is 'west' to some people; hence, for many, coming to Los Angeles was like making a trip to Mars. So when they arrived and found people here just like themselves, they generated an enthusiasm that seemed to have a mutual electric effect. The Shriners, the Legion, the Elks and hundreds of other groups have come here for their national meets, but never has any group or association left an imprint that seems fraught with so much good, or brought ideas that seem as imperishable, as these redoubtable men and women who are imbued with the task of filling life with more good and beauty and in making this country a better place in which to live."

It was Dr. Albert S. Raubenheimer, Director of Education at the University of Southern California who sounded the keynote of the conference in his address on "The Arts and a Design for Living" at the first general session in Philharmonic Auditorium on Saturday morning. The subject matter of his remarks seemed to cut the pattern in that music, not as a goal but as a means for living the larger life, was echoed and re-echoed wherever delegates gathered.

But someone must have gotten negatively excited at the "What's Ahead in Music Education" discussion at the third general session on Monday with Glenn Gildersleeve, president of the Eastern Conference, acting as chairman. For an unchallenged estimate went on record that eighty to ninety per cent of the children in school have no desire to participate in music activity. With less than five million enrolled in high schools this year and

an estimated three million playing band and orchestra instruments, it would seem that the ten per cent estimate of musical interest does not bear logic for the country as a whole.

"There is a strong need," declared Louis G. Wersen of Tacoma, Washington, "for more woodwind players, even in the grades and high schools."

"Because," said he, "these young players will later be able to take their places in the more advanced ensembles or in professional groups."

Speaking in defense of the orchestra, Francis Findlay of the New England Conservatory in Boston, said that college orchestras are finding it difficult to compete with the band because "braided uniforms and fancy buttons cause students to prefer band instruments, the learning of which requires a third as much time as stringed instruments."

But the most significant event of the entire Seventh Biennial Conference was the adoption of its new Constitution, far reaching in its effects upon conference activities, and affiliating that organization with the National Educators Association. Also, under the new Constitution, the Board of Directors will constitute the governing body of the National Conference. This board will be comprised of the president, vice-president and second vice-president of the National Conference; the presidents of the six Sectional Conferences; the presidents of the four auxiliary organizations; and six members-at-large. Under the provisions of special amendments to the present Constitution and the new Constitution adopted at Los Angeles, the new Board of Directors will take office July 1, 1941, and will be comprised of the national officers, the presidents of the Sectional Conferences and auxiliary organizations then in office, together with the four members-at-large of the Executive Committee and the two members-at-large of the Board of Directors elected at Los Angeles for a three-year term. The latter six will constitute the six members-at-large of the National Board. Three will serve until 1942 and three will continue in office until 1944. Thus three members-at-large of the National Board will be elected at each biennial business meeting beginning in 1942, as prescribed by the new Constitution. The present Executive Committee will serve until 1942, at which time their successors will

be elected as prescribed by the new Constitution.

With Mr. Smith heading the list of new officers as president, others are, first vice-president, Louls Woodson Curtis, Los Angeles, California (1940-42); second vice-president, Richard W. Grant, State College, Pennsylvania (1940-42); Members-at-Large, Frank C. Biddle, Cincinnati, Ohio (1938-42), Haydn M. Morgan, Newtonville, Mass. (1938-42), Lilla Belle Pitts, New York, N. Y. (1940-42), Lorrain E. Watters, Des Moines, Iowa (1940-44); National Board of Directors, one year term (1940-41), Helen C. Dill, Los Angeles, California; three-year term (1941-44), William E. Knuth, San Francisco, California, and John C. Kendel, Denver, Colorado.

The school bands, orchestras and choruses that tirelessly played, sang and marched during the major part of the biennial pedagogical get-together, must get a slice of the credit for the success of the conference. The young musicians displayed in their performances the same enthusiasm and unquenchable spirit that was noticeable in their elders. The first large undertaking was the presentation on Monday night of a pageant of California history, "El Dorado", given by more than 1,200 students from the Los Angeles city schools. Praise for the smooth and colorful production goes to Mr. Hansen, an assistant supervisor in the city's schools. The ensembles who acted somewhat in the capacity of guinea pigs at the various meetings and sessions did a fine job. The Junior College festival in Shrine auditorium on Tuesday evening awakened Los Angeles to full realization of the scope of public school music activity. More than 800 singers, under the direction of Noble Cain and the orchestra of 146 conducted by S. Earle Blakeslee gave exceptional performances. On Wednesday evening, the concert of the National high school chorus and the National high school orchestra was a thrilling demonstration of the students' capability. Max T. Krone of the University of Southern California directed the 300-voice chorus which shone in Purcell's "In Praise of Music", accompanied by the 140-piece orchestra conducted by Vladimir Bakaleinikoff. On Thursday evening, a concert presented by the National junior high school orchestra, the College of the Pacific choir and the National high school symphonic band received favorable comment. The orchestra, under the auspices of the National School Orchestra association, Adam P. Lesinsky, president, was conducted by Louis G. Wersen, the choir was under the baton of J. Russell Bodley, while the symphonic band, under the auspices of the

National School Band association, A. R. McAllister, president, was directed by Gerald R. Prescott, assisted by Herbert L. Clarke and Frank Mancini. After the annual banquet, the final musical program, a stage production of Herbert's "The Serenade" was presented

by students from Hollywood high school. The delegates were amazed and delighted with their professional calibre and ability. Arthur Kachel, Edna Ames, Mabel Slater and Charles Jenner were in charge of the production.

Circling the West with the Joliet Township High School Band

On Their Official and Eventful Trip to Los Angeles for the Conference

● WITH 10,000 PEOPLE waving us farewell, our special train puffed out of Joliet and we were off for Los Angeles and "all points west."

We arrived at El Paso, Texas, our first official stop, simultaneously with the special train of the Shrine directors and were swept into a colorful parade through the heart of the city. At the Austin high school we played our first concert and the high school students and teachers who packed the auditorium showed their appreciation in more than applause. They entertained us royally, motored us to Juarez, Old Mexico, and put us back on our train, happily bedecked with souvenir sombreros and bandanas.

Hesitating at Yuma, Arizona, we saw our first Indians on their native reservation. Time vanished and here we were, Thursday afternoon, at the Union Station in far-famed Los Angeles. A delegation headed by Merle Heibach, our Los Angeles impresario welcomed us warmly and whisked us away to the Stillwell Hotel which was to be our California home.

But Santa Barbara lay 130 miles north and to make our next concert date there on Friday, we had to sound reveille at 4:30 A.M.,—slightly earlier than usual. J. W. McAllister, director of the Santa Barbara high school band, with his party of official greeters, met us and led us up to one of the most beautiful high school estates we were to see on our entire trip. The buildings lie grouped on a sloping campus of about thirty-five acres, the grounds beautifully landscaped and presenting a thrilling picture. After lunch in the cafeteria, we visited the

famous Santa Barbara Mission on a tour to points of interest and in the evening, played a concert at the Armory to an enthusiastic audience that literally jammed the auditorium.

Except for rehearsal and a short concert in the Stillwell Hotel lobby, Saturday was "at ease" but Sunday morning we had a broadcast from the N.B.C. Hollywood station, 8:30 to 9:00 Pacific time. It was a seven-mile drive to the studio and we had a two-hour preparatory rehearsal, so we didn't exactly sleep in that morning. The rest of the day was free except for our Stillwell lobby concert in the evening.

By Monday, the Music Educators Seventh Biennial National Conference was in full momentum and our official business in Los Angeles began. In the morning a concert at Belmont high school; lunch at the George Washington high school and two concert performances; Santa Monica Junior college, where E. B. Brackett, formerly of Joliet, is director of music, a social hour and a fine dinner, and an evening concert that seemed to thrill our great Santa Monica audience.

Our official Conference concert was scheduled for 1:30 Tuesday afternoon in the Philharmonic Auditorium. We had a serious rehearsal in the morning on the auditorium stage and our concert was said to be the outstanding instrumental event of the Conference. Back at the hotel for a short rest and dinner. Cuyler Hershey Leonard, famous California conductor, directed the band and the Joliet National Championship cornet trio, Bob

Hamilton, Ray Makeever and William Hartong, through his latest release, "Annie Laurie a la Moderne" at our evening concert at the University of Southern California.

Concert playing was becoming a habit. Wednesday morning found three on the schedule to be played at Foshay high school where different groups were brought in by buses to hear us perform. It was all very pleasant but the really big thrill of our entire trip was immediately ahead of us.

It was at the beautiful Beverly Hills high school where we went immediately following our Foshay concerts. There is a twenty-acre campus, presenting one of those delightful vistas for which California is famous. George Wright is director of music. On arrival there, our band was met at the auditorium by the Beverly Hills band, the girls dressed in colorful silk uniforms and ample in number so that each one of our boys quickly paired off with a young lady companion. There was a handsome drum major for our sponsor, too, and we had lunch on the campus under big lawn parasols which could be tipped down one way or another when prying eyes cramped the boys' style. Scarcely an umbrella on the campus remained on the level. It was great fun and our boys will never forget those beautiful acquaintances they made in Beverly Hills. (Home girls, please forgive.)

After luncheon, we played an hour-and-a-half concert to one of the most enthusiastic and appreciative audiences we found on our trip. The boys were inspired.

Came Thursday morning and we were off to the city of San Fernando for two forenoon concerts. We lunched at the North Hollywood high school and played two concerts there. At evening, we played our farewell to the Stillwell lobby, thought we could put our embouchures away, but got a last-minute call for a request concert



Los Angeles, we are here! Our band arrives at the Union Station and Bandmaster A. R. McAllister is greeted by Merle H. Melbach, who is to manage our concert events in the city.

at the Embassy Auditorium. That was six for Thursday and Taps.

Fox Studio entertained us on Friday, with Jane Withers, Jack Oakie and Shirley Temple posing for pictures with our boys. Those photographs are priceless souvenirs. And the skyline of Los Angeles faded in the twilight as our evening train started us homeward bound.

We stopped at Las Vegas for a sight-seeing trip to Boulder Dam, had luncheon at the Elks Club and paraded to Court House square where we played a concert.

By special train, we arrived at Salt Lake City Sunday morning at 6:25. A special concert had been arranged for us at the Tabernacle and a tour of Temple Square and other points of interest.

Next stop, Omaha, nine o'clock Mon-

day morning. It was Lytton Davis, director of music and transportation who met us here and took us to Central high school. The auditorium was packed and waiting. Responding to the fine instruction in appreciation they have received under Mr. Davis, they were unrestrained in expressing their enjoyment of our work, rising to their feet and bursting into applause as each number was concluded.

After luncheon, we went to Boys Town, in special cars provided by the Junior Chamber of Commerce. After our concert, we were received by the Mayor and officials of Boys Town as well as by Father Flanagan, and shown all about the place. It was one of the most interesting and inspiring of our side trips and a fitting climax for our eventful swing around the western nation.

But Tuesday morning, arriving in Joliet, proved that there is no place like home. As our train rolled into the station, 15,000 of our friends and neighbors, those whom we know and love most of all, greeted us in a way that only dads and mothers and brothers and sisters can. The Joliet R. O. T. C. band, the grade school band, the Lockport and Rockdale high school bands added their colorful harmonics to the din of "Welcome Home" and the Joliet Township high school band, twenty-seven years old, twenty-seven years under the unmatched directorship of Bandmaster A. R. McAllister, hangs up another record of achievement, unprecedented in the history of school bands in America.



The Stillwell Hotel will probably never forget the Joliet Township high school band.

SEVENTH Chords

By Walter Dellers

Noted Music Educator, Pianist,
Composer, Arranger
Chicago, Illinois

● ANSWERS TO THE TEN CHORDS

listed in my talk about seventh chords in the April issue of *THE SCHOOL MUSICIAN* continue to come in every day. I am sure that many correct answers will reach me after this article goes to press and I will endeavor to give you a more complete list in the June issue.

One student took my talk about the big city folks falling behind the smaller community people, very much to heart. Gilbert A. Baxter of Oklahoma City, Oklahoma sent in the very first correct answers. Among other things he says: "This letter is an answer from one of the big city folks. I have found your articles a practical guide in helping me solve many problems and hope you will continue to write them." Thanks, Gilbert, and I am glad you have found my articles of benefit to you.

Correct answers have come in once more from many of my regular contributors: Joseph Alexander, 1451 Market Street, Redding, California; John Olvera, Northport, Alabama; John Andrews, Jr., Rutland, Illinois and Bob Joling, 1706—53rd Street, Kenosha, Wisconsin. John Andrews raises a point about my explanation of the dominant seventh chords which was not clear to him and I will discuss this matter later on.

A very fine answer was sent in by Dominic Calarco of 158½ Clark Street, Auburn, New York. He seems to be a rather serious musician interested in piano, conducting, arranging and all music, classical or modern. Miss Frances Pidgeon of Nodaway, Iowa, came through with another carefully worked out answer this month as she did last month. Congratulations!

Two letters gave correct but incomplete replies to the ten chords listed. If those two people will read my April article very carefully I am sure they will realize that a number of listings of keys for each chord were missed. But they deserve honorable mention anyway—Miss Mabel E. Kemper of 807 Sanford Street, Marshall, Texas,

and Lindell Davidson of Trenton, Tennessee, a student in Peabody High School.

Many of my fans have said in their letters that my articles were being used as texts for some of the work in theory in the high schools. I am glad that the supervisors have found the articles of value. Here are the correct answers to the ten seventh chords:

1. C E G B—a major seventh chord, occurring as
I 7 in C major
IV 7 in G major
VI 7 in E minor
III 7 in A minor (melodic desc.)
2. F A C E_b—a dominant seventh chord occurring as
V 7 in B_b major
V 7 in B_b minor
IV 7 in C minor (melodic asc.)?
VII 7 in G minor (melodic desc.)?
3. A_b C E G—augmented triad with major seventh occurring as
III 7 in F minor
4. G B D₂ F—a dominant seventh chord with raised fifth, occurring as an alteration of
V 7 in C major
V 7 in C minor?
IV 7 in D minor? (melodic asc.)
VII 7 in A minor? (melodic desc.)
5. F A_b C E—a minor triad with major seventh occurring as
I 7 in F minor
6. D F A C—a minor seventh chord occurring as
II 7 in C major
III 7 in B_b major
VI 7 in F major
I 7 in D minor (melodic desc.)
V 7 in G minor (melodic desc.)
II 7 in C minor (melodic asc.)
IV 7 in A minor
7. E₂ G₂ B D—a diminished seventh chord occurring as
VII 7 in F₂ minor
8. E G₂ B_b D—a dominant seventh with lowered fifth, occurring as an alteration of
V 7 in A major
V 7 in A minor
IV 7 in B minor? (melodic asc.)
VII 7 in F₂ minor? (melodic desc.)

9. C₂ E₂ G₂ B—a dominant seventh chord, occurring as
V 7 in F₂ major
V 7 in F₂ minor
IV 7 in G₂ minor? (melodic asc.)
VII 7 in D₂ minor? (melodic desc.)
10. G B_b D_b F—a leading seventh chord occurring as
VII 7 in A_b major
II 7 in F minor
VI 7 in B_b minor (melodic asc.)

I had a definite purpose in mind when I put question marks on some of the dominant seventh chords. The idea was to have you ask about these question marks. A true dominant seventh chord can only occur on the fifth degree of a scale because "dominant" means the fifth degree of a scale. Therefore, the chords which occur on IV 7 of the melodic minor (ascending form) and VII 7 of the melodic minor (descending form) are not true dominant sevenths. The real dominant sevenths lead to the tonic chord (I), the others do not.

True dominant sevenths with raised and lowered fifth are altered chords and do not occur in any key according to the key signature or according to the tones of the scale. They are alterations of the true V 7 chords and in the case of the dominant sevenths with lowered fifth there can be no question of their being V 7 chords in either the major or minor keys. But with the dominant sevenths with raised fifth the situation is somewhat different. We all know that G B D F is V 7 in both C major and C minor. When we raise the D in this chord to D₂ we know that this is all right in C major, but C minor with its signature of three flats makes us think that this chord should be G B E_b F rather than G B D₂ F as the E flat is in the C minor scale. The accompanying illustration should make this clear.



I have been so busy this month preparing a summer course for advanced students, supervisors, band and orchestra directors that my next article on ninth chords and second-dominant chords must be postponed until the June issue. I hope to see many of you in Chicago this summer. Be sure and send in some more answers to the problems in the April issue, to Walter Dellers, 25 East Jackson Boulevard, Chicago, Illinois.

**Greensboro Takes Top
in N. C. State Contest**

Greensboro, N. C.—Over 2,000 high school musicians with the shiniest instruments ever seen here, took over the town for a four-day stay when they arrived April 16 to take part in the 21st Annual State High School Music contest. The delighted, though somewhat bewildered citizens could do nothing but sit back and wait for things to happen.

The instrumental solo contests were held on Tuesday. On Wednesday, April 17, 32 bands out of the 42 which registered, participated in the marching contest held on the athletic field of Woman's college, from which the Raleigh high school band emerged victorious.

Winners in the Class A band contest were First, Greensboro and Second, Winston-Salem, Reynolds high and Salisbury.

**Elaborate Music Program
at Cornell May Festival**

Mt. Vernon, Ia.—At the 42nd Annual May Music festival, taking place at Cornell college on May 9, 10 and 11, Josef Hofmann gives a piano concert; a two-part evening program includes performances from the Bach B Minor Mass by the Cornell Oratorio Society and a recital of chamber music by the Chicago Little Symphony under the direction of Hans Lange; and two concerts by the Chicago Symphony orchestra directed by Frederick Stock. Lloyd Oakland is acting director of the Cornell College Conservatory of Music.

**Started in School Band,
Now Goldman's Soloist**

New York City—Leonard B. Smith, former high school cornetist, will continue in his fourth year with The Goldman Band for its summer concerts. Other soloists will include Frank Elsass and Ned Mahoney, both outstanding cornetists. A complete program of the summer concerts may be had by addressing The Goldman Band, 194 Riverside Drive, New York City.

**Fillmore Gets Honored
as School Band "Daddy"**

DeFuniak Springs, Fla.—Mr. Henry Fillmore, vice-president of the American Bandmasters' association and nationally-known publisher of music was recently made honorary conductor of the Walton high school band. Mr. Fillmore, a Cincinnati, is now a resident of Miami Beach and is said to be taking an active part in assisting the high school bands of the state. G. M. Shearouse is director of the DeFuniak Springs high school band.

"Mandy"

She's a sensation! And her bandmen are not far behind her! Armandy (Mandy to her friends) Morgan, drum major of the Winthrop College all-girls' band of Rock Hill, South Carolina, is a cocky little strutter and she has reason to be cocky. These southern gals have plenty of charm as well as musical talent and are stiff competition for any lowly males. Mr. Mark Biddle is their director.

**Indiana Bands Picked
for Regional Festival**

Brazil, Ind.—The local high school band under the direction of Robert C. Ernhart placed in First division and was recommended to the National-Regional at the State Band and Orchestra contest held here on April 27. Tell City, Rushville, and Warren Central of Indianapolis were also Regional recommenders and Crawfordsville and Oakland City were included in First division rating.

Sullivan, Princeton and Crawfordsville rated First in the marching contest. Seven orchestras and 11 bands appeared in playing competition and 7 bands entered the marching event.

Great Michigan Festival

Lansing, Mich.—6,101 participants, exclusive of judges, chaperones and other attachés, took part in the Michigan School Instrumental Music festival at Ann Arbor on April 26-27, according to King Stacy, local bandmaster and president of the Michigan School Band and Orchestra association. The number included 1,206 in solos and ensembles and 4,895 in the 91 bands and orchestras.

When Jim Greeted Jim

Lenoir, N. C.—Who was it that gave James Farley, Postmaster General, his greatest thrill of welcome when he

**Chicagoland Festival
is Dated August 17th**

The 11th Chicagoland Music festival, sponsored by The Chicago Tribune Charities, Inc., will be held Saturday, August 17, in Soldiers' Field, Chicago. One million people have attended the ten previous shows, and it is expected that 8,000 men, women, and children from 30 states of America and Canada will participate this summer in this thrilling concert.

On Friday noon, August 16, in the grand ballroom of the Stevens hotel, the fourth festival luncheon will be given. Mrs. Edward MacDowell will be one of the principal guests and speakers. Twenty-six hundred people attended the luncheon last summer.

Philip Maxwell, director of the festival, announces that contests will be held for vocalists, violinists, cornetists, piano accordionists, choruses, bands, baton twirlers, and flag swinging teams. Hundreds of winners will take part in the festival entertainment.

Among those on the festival staff are Henry Weber, the general musical director of the festival; Dr. Edgar Nelson, director of choral activity; Capt. Howard Stube, director of instrumental competitions; Fred Miller, field supervisor; Mrs. Edmund J. Tyler, chairman, vocal and choral contests, and Miss Bessie Vydra, festival secretary.

**Connecticut Will Hold
June Clinic in Hamden**

Hamden, Conn.—The Connecticut Music Educators association will conduct a band clinic at Hamden on June 8 in the high school auditorium, at which time William D. Revelli of the University of Michigan will demonstrate teaching techniques with the 85-piece Hamden high school band. C. A. Grimes is the local bandmaster.

Program includes work with the full band as well as with sectional groups and will continue from 9:30 Friday morning until 5:30 in the evening when the educators association will hold their annual meeting under the chairmanship of President Leon Corliss. A banquet at 6:30 will conclude the day.

**Tri-State Grade School
Bands Meet at Ft. Wayne**

Ft. Wayne, Ind.—Tri-State (National) Grade School Band and Orchestra festival is being held here on Saturday, May 11. Bands will represent all levels of grade school work and judging will include solos and ensembles, all of which will be rated in three groups. Merl H. Goble of the Hoagland school is the local bandmaster.

visited Lenoir on April 10? No less than the Lenoir high school band directed by James C. Harper.

It's Off To Camp We Go!

By Phyllis Pamp

When the notes of the final school concert of the year have died away and all thoughts of contests with their triumphs and disappointments dispelled, the school musician of today does not hide his horn in the attic, or put his drum away with his schoolbooks. No, the ambitious and earnest music student is impatient to be off on an exciting and profitable adventure—the Summer Music Camp.

Originated by Dr. Joseph E. Maddy, founder and operator of the original National Music Camp at Interlochen, the Summer Music Camp has become a national institution rapidly gaining in popularity with high school instrumentalists, and the grand outdoor vacation combined with valuable associations with exceptional professional and amateur musicians is looked forward to by many.

Among the more progressive camps is the Petrie Band Camp, situated on beautiful Lake Winona, Indiana, about 130 miles east of Chicago. Here, in a wonderful natural setting, musical youth finds an opportunity to study with nationally known musicians at a minimum cost.

The faculty headed by Mr. Herbert Petrie, includes such celebrities as Clarence Warmelin, Dall Fields, Reinhardt Elster, Arthur Kittl, Austin Edwards, Horace Fredericks and George Turmail.

Dr. Howard Hansen, Dr. Frank Simon and Mr. A. R. McAllister will be the new conductors this summer and both Dr. Harding and Mr. Glenn Cliffe Bainum are returning for their second and third seasons as conductors.

The enrollment is limited to 100 students and only those highly recommended by their music instructors will be admitted this season.

Recreational activities are a large part of the camp's program and Y. D. Westerfield, director of physical education at Asbury college, officiates in this capacity most ably.

Down in Richmond, Kentucky, on the campus of Eastern Teachers college, is the Stephen Collins Foster Music Camp, organized in the summer of 1936 as an experiment in music education for high

school students. The project has been an outstanding success from the start. Each year, some 100 campers arrive to live, work and play together for five weeks under the direction of a staff of skilled teachers. Members of the college physical education faculty provide swimming, tennis, softball, handball, picnics, amateur shows, movie parties and other social pastimes.

"During last summer at Daytona Beach, Florida, the Southeastern Music Camp made music history in the state of Florida." This opinion was voiced by Mr. Joseph Gremelspacher supervisor of music at Indiana State Teachers college.

With an incomparable beach and the finest amphitheater and bandshell in the south it is no wonder Daytona Beach has been chosen as a permanent site for

(Turn to page 34)

"Job Open"

Nebraska—There's a job open for a young, ambitious band director in a small town in north central Nebraska, a job that provides that most desirable opportunity to start at the bottom and really accomplish something.

You will have to handle all of the music in the public schools, including grade school music, choral work and instrumental and band in the high school. You will have to teach two, and maybe three, academic subjects, probably history or mathematics. Your salary will be \$1,000 for nine months and \$65 per month for the three summer months, during which time you will continue with the high school band and conduct the town band.

What a marvelous opportunity for a young man with the right stuff to mount the first rungs on the ladder of fame in public school music. Address your application to "Job Open", care of The SCHOOL MUSICIAN and it will be forwarded at once to the Superintendent of Schools. This item is published as a matter of service to the superintendent and the fellow who gets the job.

Hank: A remark like that means "fight" where I come from.

Crank: Then why don't you fight.

Hank: I'm not where I come from.

Milwaukee Band Is on the "AA" Spot



The Milwaukee, Wisconsin Vocational school band directed by Captain J. D. Henderson is classed as an "AA" band by the state association, which means that they are expected to maintain the very highest standard. All branches of music are offered at the school, band, orchestra, a cappella chorus, glee club, etc. The chorus under the direction of Miss Agatha Otto, appears with the band on numerous occasions.

From School Band to Soloist on NBC Blue

Ann Arbor, Mich.—If you listened to the program of "Musical Americana" on Thursday night, May 2, over the N.B.C. Blue network, you heard the performance of a young man who is virtually a one-man band and who was auditioned by long distance telephone from New York. What a thrill that must have been.

George F. Roach, 21, of Battle Creek, Michigan, now a student at the Uni-



George F. Roach

versity of Michigan, got the start which led up to this, his first national radio appearance, in the high school band and orchestra of Battle Creek, which is under the direction of Paul Tammi. In the band, Mr. Roach played Eb and solo clarinet, in the orchestra, violin, oboe and clarinet. He was student conductor of both organizations for two years.

Unfortunately, Michigan "nixied" State contests during Mr. Roach's high school period, so he is without medals from that source. "Deepwood," a clarinet solo by David Bennett was his feature number on the broadcast. The selection was orchestrated especially for the program.

In Ann Arbor, Mr. Roach plays clarinet, saxophone and trumpet in the campus dance orchestra; is in the Michigan band and is first clarinetist in the University Symphony. He also plays flute and bassoon well. He was nominated for the radio broadcast by William D. Revelli, his teacher at Ann Arbor and was auditioned by Raymond Paige and Deems Taylor. He will take his baccalaureate in music in June and expects his master's degree next year, after which he will enter the public school music field.

What is the tactful way for a girl's father to let her boy friend know that it is high time to leave? He may casually pass through the room with a box of breakfast food.

1960's Musical Stars Learn Fundamentals



The youngsters in the pre-band instrument class of Calumet Township high school, Gary, Indiana, are getting a sound musical foundation under the direction of Morris R. Riebmann. The young virtuosos pictured above with Mr. Riebmann, are a half dozen exceptionals who demonstrate the ideal way of handling their miniature tune makers.

JCC Service Award to Heeter

Holland, Mich.—Eugene F. Heeter, director of the Holland high school band, was chosen by the Holland Junior Chamber of Commerce as "the one individual who has rendered the City of Holland the greatest services in 1939" and was presented with the distinguished service award, a watch chain pendant, at an elaborate banquet held recently in his honor.



Mr. Heeter

Mr. Heeter became a member of the faculty of the high school as instructor of instrumental music in 1928, immediately after graduation from Northwestern University where he majored in music. He has been director of the American Legion band for 11 years, a member of the Tulip Time committee for 10 years and chairman of the annual Tulip Time band review for ten years. He was instructor at the National Musical Camp at Interlochen in 1933 and was the first president of the Michigan Band and Orchestra association.

There are 300 students of instrumental music under Mr. Heeter's direction.

Alumni Direct Proviso Bands

Maywood, Ill.—At a recent concert given by the Proviso Township high school band and the township grade school bands, numbering 250 musicians, two Proviso graduates, Sam Magee, director of the Forest Park grade school band and Henry Granzow, director of Maywood's grade school band, as well as J. Irving Tallmadge, the high school director, conducted the combined groups.

John Davis, '39, also took the baton and led the Proviso musicians through one

number.

This final concert of the season featured Donald Harbin playing a baritone solo, the brass ensemble, and eight clarinets in unison playing, "The Flight of the Bumblebee."

Band Rates Higher Than Orch.

By Eileen Dodge

Saratoga, Wyo.—Because their director believes that a band has a better chance at the State Music Festival than an orchestra, the members of the Saratoga high school orchestra changed to band instruments and formed the Saratoga high school band in September 1938.

During the past year, the 20 musicians gave a concert for the benefit of the uniform fund of the Encampment school band, participated in five combined band concerts and gave several other concerts.

Pierce, Nebr.—Eighty high school musicians presented a varied musical program

under the direction of Don Megahan at the school auditorium on April 12.

Students Major in Music

Keenesburg, Colo.—The student body of the Prospect Valley Centralized school (enrollment, 45)

is quite enthusiastic about their 28-piece orchestra, 20-piece band and chorus of over 50 members. And no wonder! Almost the entire high school takes part in the musical activities and Mr. Melvin N. Rockley, music director, is a very popular person. The entire community is music-minded and Mr. Rockley finds it very easy to arouse interest. The kids do their part ably.



Mr. Rockley

The orchestra with almost perfect instrumentation, has been organized for five years and in 1937 was rated Excellent in Class C in the State contest, although the school falls in the F class. This year, they intend to give plenty of competition to the other musicians in the state.

York Gives Benefit Concert

Elmhurst, Ill.—Large lettered signs, insisting, "Send the singers to Springfield" and "Back the Band to Battle Creek" were used to announce the benefit concert given by the band and chorus of York Community high school on Sunday afternoon, May 5.

The band, directed by Wesley L. Reeder, was invited as the result of the De Kalb competition, to play in the National high school contest to be held May 18 at Battle Creek, Michigan. Members of the York girls' glee club and vocal soloists under the direction of C. Eldon Harris will compete in the National being held May 10 and 11 at Springfield, Illinois.

I consider your magazine most valuable to a bandmaster.—Robert W. Cates, Nortonville High School Band, Nortonville, Kentucky.

Evans More Than Doubles Ky. Band's Membership



Having built their band up to 49 pieces from a paltry 19 at the beginning of the year, the Franklin, Kentucky high school musicians are going to concentrate, next year, on improving instrumentation and music. Mr. J. A. Evans is the director.

Attention! Baton Twirling Class!

Conducted by Roger Lee, Centralia, Illinois

Rudiment Eight Four Finger Twirl

Finger twirls represent the zenith of gracefulness in baton twirling. To be considered a twirler of outstanding talent, the twirler must use an adequate variety of finger movements.



Fig. 61

To master thoroughly the four finger twirl, the twirler must make a thoughtful preparation of the movement. Take each step and analyze it carefully. Notice that the palm is kept turned up in all steps except when the baton is rolled over the back of the hand into the palm.

The first step is the correct holding position. The baton is held about waist high. The baton is held, ball to the right, between the first and second fingers of the right hand. The thumb is laid over the shaft and the other two fingers are bent back out of the way. The palm

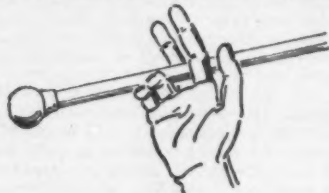


Fig. 62

is up. The baton is held one inch from the center of balance toward the ball. This is shown in Figure 61.

Turning the baton one-half a revolution the baton is brought into Figure 62 position.

Turning the baton another one-half revolution, the baton is brought into Figure 63 position. Notice that the third finger has come up and received the baton and the first and second fingers are lying on this side of the shaft.



Fig. 63

When the baton rolls into the third finger position the first finger, which has been lying above the shaft, is slipped under the shaft. Figure 64. After the first finger has been slipped under the shaft, the hand is turned over, palm down. Figure 65.

From Figure 66 position, the baton keeps revolving until the other fingers have slipped off the shaft and the baton rolls off the first finger into the palm.

The four finger twirl demands considerable practice before it can be developed into a graceful movement. When mastered, it is considered to be one of the smoothest of the finger twirls.

The proper way to execute the four finger twirl at the official school contests is, first do a wrist twirl, then a figure eight followed by the four finger twirl at the side.

I never use the four finger twirl in an exhibition. I only use it for the contest requirement. For exhibition, I use the four finger roll described in my book. The required four finger twirl I have described in this article is the one approved by the National Judging Association. Mr. Forrest McAllister, who needs no introduction, explained this movement to me at the Region 3 contest held at Indianapolis last year.

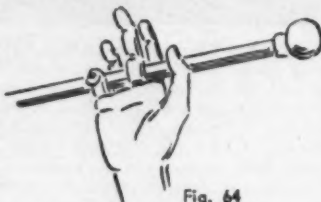


Fig. 64

Rudiment Nine Wrist Action Throw

I prefer the Wrist Action Throw to the Standard Throw because greater and more uniform speed is obtained, for it is actually easier to catch a fast spinning baton. The wrist action high throw is started by passing the baton around the body. When it is grasped in the right hand again, the right hand goes through



Fig. 65

the same motion as it does in a two hand spin except more of a swing is put into the right arm movement, and the speed of the baton is practically double that of the pass-around-body by forcing a quicker snap of the wrist.

This throw is made possible by the upward swing of the arm and the increased speed of the baton by the wrist action. The baton is swung almost shoulder high before it rolls over the thumb into the air. The right arm movement is almost a complete circle. The beginning of the circle is shown in Figure 76, Position B. The quick snap of the wrist is made



Fig. 66



Fig. 76

just before the baton is swung upward, shoulder high, by the co-ordination of the right arm and the wrist. Shown in Figure 76, Position A. Position C shows the baton just as it leaves the right hand to be thrown into the air. This throw is made with the ferrule end leading as is also shown in Position C.

The greatest advantage of this throw is the tremendous twirling speed that is attained by the baton while in the air. It spins so fast that it is impossible to distinguish the ball or the ferrule end from each other. Another outstanding strong point of this throw is that you will not have to run all over the lot to catch the baton, because it will come down practically in the same place from which it was thrown upward.

The best way to learn the high throw is to toss the baton for two revolutions, then four revolutions, and so on, until the high throw is mastered. The reason for this is to strengthen the wrists gradually without any strain on the muscles or ligaments and to work up timing to perfection.

Hjertstedt Wins Twirling Meet

Chicago, Illinois.—A twirling good time was had by a group of ambitious young spinners on Sunday afternoon, April 23, when Major C. W. Boothe and Miss Dorothy Brady directed the All-Star Twirling Club competition in the 122d Field Artillery Armory. Resplendent in snappy uniforms of every style from decorative tights to simple riding breeches and every color from dead-white to royal purple, the batoneers strutted their stuff before a large crowd of relatives and friends.

A highlight of the show was the demonstration by the Major and one of his assistants of the art of flag swinging performed in the Major's own American style. It was a beautiful sight to see the bright colored flags floating gracefully in the air and thrilling to hear them crack as they were snapped into position by the experts.

Blonde Pearl Hjertstedt of Chicago was pronounced winner of the senior contest by the competent judges, while Patsy Ann Cunningham of Benton Harbor, Michigan led the juveniles.

Nelson, Nebr.—The high school music department under the direction of Mr. Flora presented a concert on April 12 in the school auditorium.

Quartet Represents Band

By Mildred Gernand

Volga City, Ia.—John Henry Andreae and Sidney Page, trombones and Robert Goodwin and Eugene Whitford, cornets, make up the outstanding brass quartet of the Volga City high school.

The four boys represented their school at the Regional contest in Minneapolis in 1939 and are working hard preparing for the contest this year.

They are under the direction of Marlowe Burke, supervisor of the Volga City music department.

Texas' Fair Sex Starts Tooting

El Paso, Tex.—The question of whether girls make as good musicians as boys has been gone over time and time again.

Ta, Te, Ka, Ta



At the State band contest held recently in Miami, Florida, the Ocala high school cornet quartet directed by Mrs. Brownie Groaton Cole, covered themselves with glory by their excellent technique, ability and musicianship. They are Dick Theus, Cecil Bray, Mary Julie Bailey and Ernest Nott, Jr.

However, in El Paso, Texas, the girls had to be better than the boys in order to get a place in the school band. They proved themselves worthy and now the girls' band is a special attraction of the high school. Director Henry L. Bagley is grateful to the fair sex for their competition took the form of increased male efficiency in playing and discipline.

A course in twirling for ladies only is another addition to the school curriculum and one period each day, 50 future majorettes are practicing revolutions of the baton, eager to be chosen among the ten expert strutters who will lead the bands and pep organizations next fall. Truly, the day of woman suppression is past.

National Music Week, May 5-12

New York, N. Y.—Mr. C. M. Tremaine, secretary of the National Music Week committee has announced that May 5th to 12th are the dates set aside for the national observance of music.

As this publication goes to press, bands, orchestras and choruses all over the country are, through concerts and performances, promoting the annual celebration in honor of music—the most democratic of all arts.

The motion picture producers have awakened to the realization of what music has done for their industry and are giving due credit to the musicians and composers in their employ.

Music is truly being recognized as a culture worthy of time and study. The schools have accepted it as a definite part of their curricula and the youth of today are receiving a sound basic musical education.

The SCHOOL MUSICIAN is proud to be a part of the group striving to make America more musical, and commend the National Music Week committee for their splendid work in the music promotion cause.

Cedar Bayou, Tex.—The high school band directed by W. G. Bohannon rated second division at the State contest at Huntsville. Erma Johnnie Hudgins is drum majorette for the organization.

Seeing Double?



Can you tell them apart? We can't and neither can their teachers at Nazareth Academy, La Grange, Illinois. Anyway, one is Edward and the other Neil Graney, both nine years old and in the fourth grade of school. They began playing drums last October and are now members of the 25 piece school band. The twins have also studied the piano-accordion. Neil is undecided which instrument he prefers while Edward is emphatically in favor of the drum.

Sister M. Cecilia is their instructor.

Shook Originates Maneuvers

By Tom Johnson

West Allis, Wisc.—A new idea for marching bands has been originated and made practical by Mr. Damon H. Shook, director of the West Allis high school marching band. Mr. Shook believes that the public is tired of seeing marching bands perform as military units and would rather see them march as a drill team. The new system was inaugurated it is believed, at the West Allis-West Milwaukee basketball game held recently in the high school gym.

The 54 piece band was divided into four separate units and entered the floor from the four corners of the gym. As they converged into one group, drum major Mildred Sherwin joined the outfit and led them through lively routines and formations. The maneuvers represented to a great extent, the style of marching used by lodge drill teams. Split-rank and trick step routines constituted the main part of the marching. With the exception of one, all drills and formations were led without benefit of the drum major's whistle. The band started playing marches at the signal, eliminating the traditional sound-off or roll-off given by the drums.

As the band formed the school letters, the drum major left the floor and the cheer leaders directed band and students in the singing and playing of the school loyalty song.

The surprise of the evening was the brilliant performance of Marion Corak and Marion Stancevic, drum majors. Miss Stancevic, dressed in regulation drum major uniform, entered the floor from one end of the gym, spinning two batons. Miss Corak in a white satin skirt and blouse combination, entered opposite, turning cartwheels. The two girls met in the center of the floor, Miss Stancevic spin-

No De-Feets for the Arlington Hts., Ill., German Band



Oompah! Oompah! A little German Band is one of the most popular entertainment features in the Arlington Heights, Illinois community. The majority of the citizens are German and like nothing better than to listen and dance to their old folk songs. The musicians, William Schoepke, James Scott, Harold Nebel, Glenroy Grewe, Raymond Atkinson, Kay Sebert and Don Lussman are directed by D. G. Costain.

ning and Miss Corak performing acrobatics. Miss Corak, her free hand deftly twirling a baton, was suddenly grasped and whirled in an airplane spin by Miss Stancevic. The band marched around them in a circle and the crowd was delighted.

Flutist Edits School Paper

Belleville, Ill.—Bernard Goldberg, flutist of the Belleville Township high school band directed by Edwin H. Peters, has appeared as soloist with the St. Louis Symphony orchestra, the Scholarship Symphony of St. Louis and the Interlochen Music Camp orchestra.



Bernard, a senior in high school, has been a consistent solo winner in music contests, as the array of medals decorating his chest will prove. He also finds time to edit the school paper, and get enough studying in to make the monthly Honor Roll.

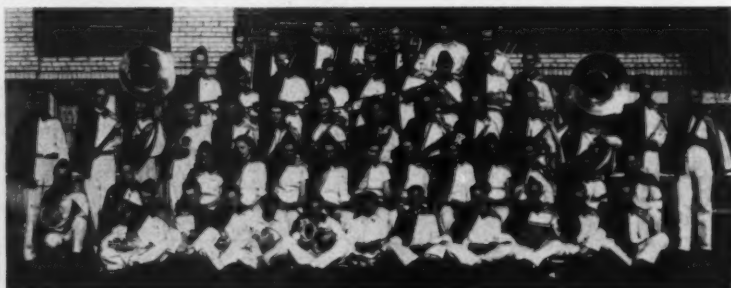
Jenkins Rates High at Harlan

By Bliss Frye

Jenkins, Ky.—The Jenkins schools made an outstanding record in the District Music festival at Harlan, Kentucky, by earning six Superior, three Excellent and one Good ratings.

Superior ratings were given the Division 5 Junior band, Division 3 band, baritone, saxophone and cornet solos, brass quartet and miscellaneous brass ensemble. A rating of Excellent was given the saxophone and tenor sax solos and saxophone quartet. In only one event, the woodwind quartet, did Jenkins drop to a rating of Good in competition with three other

Oregon's 4-Time Superiors Rate High in Regional



Four times winner of Superior ratings at the Oregon State band contest, the Heppner school band directed by Harold W. Buhman entered the National in 1939 and won Excellent in Division C. There are 53 young musicians in the Heppner band, from a school enrollment of 127.

schools. The Jenkins organization will represent the District at the State Music festival.

This is the first time a Division 5 band has entered the contest and the rating of Superior certainly speaks well for the members.

Mr. E. Paul Lyon, band instructor, is looking forward to the State Music festival at Lexington and hopes to duplicate or even better the record made at Harlan.

Oakley Gets in the Swing

Oakley, Kans.—The First division Oakley high school band under the direction of H. Lynn Hackler is keeping up with the times by being the first in Kansas to introduce flag swinging as an added attraction.

Twelve girls swinging purple flags with white letters make up the novel unit of swingers and are enthusiastically hailed whenever they appear.

Mr. Hackler believes that flag swinging is an important addition to a band and plans to use his unit frequently.

Member of 4 Orchestras

Chatfield, Minn.—Oboist Ralph Thorson proved to the judges that he knew his stuff and easily walked away with a First division rating at the Region 2 contest held at Minneapolis last spring. Ralph is a junior in Chatfield high school and has had several years experience playing with the Rochester Mayo Park band and symphony orchestra, also first chair oboe with the Chatfield high school and municipal bands.



Ralph Thorson

His teacher and band director is Mr. Clarence Arasers.

Marilyn Has "Pro" Ambitions

Oneida, N. Y.—Although she would like to enter the professional field, Marilyn Knapp, French hornist and student conductor of the Oneida high school band, hesitates because she feels that there is not enough demand for women soloists. What do you say, Leona May Smith?

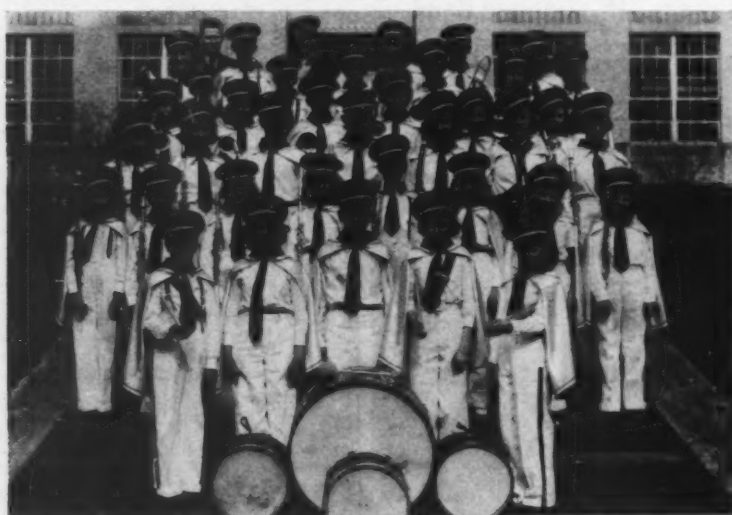
Formerly a trumpeter, Marilyn took up the study of the French horn in 1936 because she tired of the trumpet. So far, the horn is still tops with her and has been the means of adding several First divisions to her collection. The All-county band and orchestra and the All-state band have used her services and in 1937 she was offered an \$800 scholarship at the Ernest Williams School of Music.

An able little organizer, Marilyn got together and trained a brass sextet that rated third at the State contest in 1939. Her band director is Mr. Arthur S. Phoenix.



Marilyn Knapp

Pixley Finds Diggings Good in Mineral City



In Mineral City, Ohio, Mr. Harold Pixley directs the 14 month old band of 40 pupils ranging in age from 10 to 16. The musicians, resplendent in snappy uniforms, are led by three high stepping drum majorettes. Mr. J. F. Zack is the superintendent of schools.

Flash—

Paxton, Nebr.—Thirty pupils have signed up for the new band course, according to an announcement made by Supt. H. E. Reeves of the Paxton-Sarben schools. The course is under the direction of Bud Johnson of Elsie.

Clarinda, Ia.—127 high school students entered the Pre-State musical festival held April 5 and 6 at Mt. Ayr.

Richmond, Va.—The John Marshall Symphony orchestra under the direction of Mr. William T. Sinclair is preparing for the Annual State music festival.

Leavenworth, Kans.—Russel L. Wiley, director of the University of Kansas band conducted two concerts here on April 2. Among the chief attractions of the varied program were a cornet solo, sax quintet and a baton twirling exhibition.

Claremont, N. H.—The St. Mary's high school band recently was benefited by a drive for uniform funds, sponsored by the members of the community. The band, directed by Mr. Frank Bush, is the first Catholic school band to be formed in New Hampshire and since its debut last winter it has met with much approval.

Waverly, Kans.—Director Charles Teghtmeyer entered his band and several soloists in the State festival at Emporia the first week in May.

Dothan, Ala.—The Dothan high school band recently gave the first of a series of spring concerts in the new high school auditorium. The program was supplemented by a baton twirling exhibition given by the drum major and five majorettes.

Guide Rock, Nebr.—The music department under the direction of Mr. Harland Bentley, instrumental director and Miss Anna Peterson, vocal director, gave a fine showing at their local contest April 3.

Evanston, Wyo.—An excellent instrumental program was presented by the senior and junior high school bands on April 12. The senior organization's rendition of an original march composed and arranged by Bandmaster Ernest C. Vocelka, was the highlight of the evening.

Shelby, Mont.—Bands from Galata, Kevin, Oilmont, Sunburst and Sweetgrass joined with the Shelby band in the annual Toole County Music festival on April 20.

Belleville, Ill.—The Township high school band sponsored their annual military ball on Friday, April 12. It was attended by 220 couples. Members of the neighboring school bands were the guests of the local band.

Madison, Wisc.—The University of Wisconsin band under the baton of Prof. Raymond F. Dvorak, is now heard all over the state by means of radio, due to a unique setup by which recordings of the basic program in Madison are made and records sent to radio stations (some 14 of them) all over the Badger state.

Columbus, Nebr.—The Kramer high school band under the direction of Forrest L. Corn and the vocalists under the supervision of William C. Miller, presented an exceptional program on April 15.

Kalamazoo, Mich.—The Central high school vocal department is rehearsing under the direction of Miss Esther Nelson for the Fifth Southwestern Michigan music festival to be held May 24. Mr. Noble Cain will direct the 1,200-voice choir in which Central will take part.

First Division Quartet

West Frankfort, Ill.—The horn quartet of the West Frankfort Community high school was awarded First division honors

All four girls started their musical study on the French horn when still in grade school and Glendean Purcell began playing while in the second grade. They



Glendean Purcell, Julia Henson, Dorris Purcell and Dorothy Crim, French hornists of the West Frankfort Community high school band, who make up an outstanding horn quartet.

in the Region 3 contest last year and are working hard to keep this rating. They are Glendean Purcell, Julia Henson, Dorris Purcell and Dorothy Crim.

are all pupils of Mr. Theodore W. Paschedag, director of instrumental music and chairman of the southern division of the Illinois School Music association.

Beatrice, Nebr.—At a recent meeting plans were made to hold the annual Fairbury band festival on August 25.

Alcester, S. D.—The annual music festival given by the high school students was held April 12. The program consisted of vocal and instrumental numbers. Melodies of Stephen Foster were presented by the chorus.

Hemingford, Nebr.—The music department presented a varied program under the direction of Mr. Hehez on April 9. The senior chorus appeared, directed by Mr. Woller.

Chicago, Ill.—The Englewood high school orchestra, directed by Mr. Harold E. Zlatnik, is busy practicing for their part in the June graduation exercises.

Stockton, Calif.—The annual San Joaquin Valley Music Educators' festival was held here April 20 with approximately 1500 high school musicians and their instructors attending.

Chicago, Ill.—88 members of the Harrison high school a cappella choir competed in the choral contest held at Wesleyan University, Bloomington, Illinois on April 20.

Walthill, Nebr.—The high school band under the direction of Ted Allbaugh participated in the district music contest held at Wayne, April 19 and 20.

Madison, S. D.—A total of 1,772 students from 36 schools entered the district music contest held here April 18 and 19.

Wilber, Nebr.—On April 5, the DeWitt and Wilber high school bands, directed by Mr. Jack Hazelton and Mr. H. M. Snider, respectively, combined in a very enjoyable concert before a grateful audience.

Scholarships Offered

Bowling Green, Ky.—Western Kentucky Teachers' college is offering, as in years past, some 25 scholarships to outstanding performers on the various instruments. For information write Dr. R. D. Perry, Bowling Green, Kentucky.

Bandmaster's Daughter Is All-State Soloist

Birmingham, Ala.—A slim, dark haired girl won the coveted position of cornet soloist with the All-State Class A band at the competition held recently on the University of Alabama campus. She is



Carolyn Jordan, daughter of Eugene C. Jordan, who won position of cornet soloist with the All-State Alabama band.

Carolyn Jordan, of the Woodlawn high school band and daughter of Bandmaster Eugene C. Jordan, director of the Zamora Temple band and the Boys Industrial school band.

Her rendition of "Willow Echoes" was said by the president of Alabama University to be the high spot of the program and if deafening applause means anything, the audience agreed with him.

Her musical education is under the direction of her father and Mr. Gerald Smith, director of the Woodlawn high school band.

Don't Miss These Attractions During Your Summer Travels!



Top left. The Perry, Oklahoma high school band won Superior at the 1939 District contest for their fine concert performance and Superior at the State contest for their intricate marching routine. Bill F. Sharp is their director.

Top right. Versatile is pretty Marian Hardtke, drum major for the Arlington Heights, Ill. marching band, solo flutist in the concert band, soprano soloist in the chorus and member of the girls' trio.

Above left. In 1936, Paul A. Koehler organized the Bellport, Long Island, New York high school band which rated 1st in the Sectional, 1st in the State and 2nd in the Regional contests in 1939.

Above right. Carrie Arnold, Norma Jean Knouse and Connie Van Cleave are the proud drum majorettes of the 30 piece Emporia, Kansas high school band directed by O. R. Parker.

Left. The Minden, Nebr. high school band recently presented an interesting program over station KGFW, one of a series of broadcasts directed by R. C. Cummings, supervisor of music and originating in the high school building.

Lower left. The St. Joseph, Mich. high school drummer poses with the official football drum, 48 inches in diameter, lighted to display the school colors of blue and yellow. Its special streamlined car carries storage batteries.



Sing, America! Sing!

Conducted by Jonathan Hammermayer

Artistic Interpretation

The choir that reaches into the soul of its audience and causes a feeling of warmth, contentment and satisfaction, does so not only by the transmission of emotion but also by observing many general physical rules based on the production and reception of sound.

While listening to a choral concert recently, the writer decided to make note of each consistent principle of interpretation that influenced the general effectiveness.

"Good tone," usually implies the total effect, not just the tone quality isolated from other musical factors. A good choral tone is supposed to be full, resonant and expressive, a bad tone, thin, hard and unsympathetic. For convenience, I have placed my notes into three divisions, the sum of which spell an artistic performance.

Expressiveness

The correct syllables of words consistently received the proper accentuation, regardless of the natural accent. This consistent attention to the metrical accent completely solved the problems of diction. However, the metrical accent was never allowed to replace or eliminate the natural accent. In other words, the natural accent was never destroyed by an added emphasis required by pronunciation.

All the dissonances that occurred on strong beats were emphasized. Especially was this true where the dissonance was very close. The consonant effect that followed these dissonances was, by comparison, very soft.

Appoggiaturas, especially in the soprano voice at the close of a sentence, were consistently accented. On the other hand, the passing tones, being on weak beats, were carefully subdued, yet not de-energized.

When a tone foreign to the key made its entrance, the foreign tone was made to dominate the entire chord. This was especially true where the "surprise" tone was the beginning of a forced modulation.

An almost constant flux in dynamic gradation was noticeable, even within the boundaries of long crescendos and diminuendos. Most melodic parts were made to rise and fall with the melodic progression.

When a musical idea was repeated immediately, the reiteration was softer and slower, or louder and sometimes faster, depending upon the reason for the return of the identical part.

The sections with long notes were seemingly sung slower than the markings indicated. On the other hand, rapid rhythms and flourishes were sung faster than the indicated tempo.

The phrase line was consistently well drawn. It was apparent that breathing was definitely marked for each voice part.

The embellishments, including the extra tones on one syllable, were unaccented and produced without effort.

Guttural effects and throat noises were unnoticeable on snappy endings and quick cut-offs.

The tone quality remained unchanged for staccato passages. The pronunciation also remained unchanged. A very careful distribution of breath resulted in a perfect legato.

The volume, on most selections, was

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IMAGINE if you can, the thrilling enthusiasm that would animate your percussionists if they should walk into the rehearsal room tomorrow morning and find this magnificent assembly of percussion equipment, complete in every detail, awaiting their use. What could more effectively stimulate their ambition? How they would study and practice, to achieve musicianship worthy of these instruments.

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Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Dear Mr. Raymond:

I was interested in your article in the November issue of *The SCHOOL MUSICIAN* which dealt with staccato. You stated that it is not an easy part of music to teach on the trombone. I am interested in this subject especially from the standpoint of teaching it. I believe that the most effective way in teaching the staccato is to ask the pupil to pronounce the word "tut" in order to get some daylight between the tones, as you say. I think that when the syllable "tu" or "ta" is pronounced that the "u" part of it holds on, which fails to halt the tone and causes one tone to push the other out or run into each other as you mentioned. I realize that to stop a long note with the tongue by pronouncing "tut" is very bad practice and has a poor effect which is not musical, but I do believe that in the case of the very short staccato note that the tone must be stopped with the tongue as well as started with it.—C. E. Makeever, Joliet, Ill.

One of the ironical burdens that we teachers bear is that we are not always in agreement regarding methods of approach. Methods which, strangely enough, are expected to lead ultimately to the agreed or common end—ARTISTIC MUSICAL EFFICIENCY attained through the employment of a mechanical or physical medium.

The trombone, like all other instruments from which music can be extracted, is purely a mechanical contrivance built in accordance with physical principles. It is so many inches in length; so many millimeters of cylindrical tubing; an exacting number of millimeters of conical tubing; its taper, too, must be measured in minute thousandths of inches. In other words, the trombone is a MECHANICAL product of science.

In a sense, the adjective MUSICAL as applied to an instrument is a misnomer. The instrument is not of itself MUSICAL. It must be made musical. It must be robbed of its mechanics; and from its inorganic conformation, music—a vital, organic, pulsating or living thing—is

reduced proportionately as the speed increased.

When the chorus was employed in block harmony as an accompaniment to a sectional solo or a single voice, the accompaniment was indistinct—rather felt than heard.

Resonance

The volume of a tone depends upon the amplitude of the vibrations. All sound-producing instruments have a limit within which equilibrium can be maintained. Mechanically, this limit depends upon the balance of all the components used to produce and maintain the vibration. The author's observation confirms the belief that the diaphragms of adolescents (applicable to school choirs) are developed beyond their vocal organisms. Permanent harm may result from overpowering the vocal mechanism with too much energy from a powerful midsection. Too, the resulting quality is always disconcerting. The choir mentioned in these notes con-

jured.

I am utterly opposed to permitting anything which smacks of mechanics in the performance of music; and to my way of thinking, the tongue-slapping "tut" created by the RETURN of the tongue after starting a tone is not a whit less noise-some than a workman pounding on a boiler with a hammer.

If the pupil has difficulty in understanding that it is the WITHDRAWAL of the tongue which causes the explosive action of the air striking the lips, have him shoot a bean or small paper wad from between his lips. This action does not require the return of the tongue for the propulsion of the missile.

Properly speaking if the tip of the tongue in starting a tone is placed at the lower edge of the upper teeth, no syllable, not even the so-called "too," can be pronounced. The tongue does NOT have to return to the teeth to finish a tone. One simply WILLS that the air flow stop suddenly. I don't think there is anything difficult about this.

I am still receiving replies to an ad for musicians that I inserted in the Jan. issue of this Journal. The volume of response is most gratifying.

Due to the fact that a soldier is required to serve but two years in foreign service there is ALWAYS a vacancy in some section. Due also to the fact that only single men under the first three grades are accepted for foreign service, 98% of our personnel consists of young men who are eager to "see the world" and want to move on whenever the opportunity affords. This is the cause of our constant need of men.

In June I shall need a first cornet, first clarinet, and a saxophone and I shall be glad to hear from anyone in the Service who is interested. Incidentally, I shall also be glad to hear from a GOOD piano player who not only plays the instrument, but is also able to repair and tune it. For such a man there is a wide open opportunity on the Atlantic side of the isthmus.

sisted of older voices, capable of a greater and more prolonged strain, still not once did their conductor call for the complete reserve that the listener felt was present. Good quality is directly related to shading. There were times when the choir rose to power, but these tense moments were never prolonged. The climaxes were reserved in each selection for the closing phrases.

Material Selected

The program under discussion was selected entirely from the works of serious musicians of noble character and keen intellect. Goethe's test for works of art could easily be applied to each selection on the program. Namely: "What has the author attempted?" "How has he succeeded?" and "Was it worth doing?" This doesn't imply that only sober and religious music was used, rather that good music was used. All good music has something to say and proper interpretation clarifies the ideas and justifies the exposition.

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Question: I am confused about the use of paradiddles and flamadiddles. One teacher advises paradiddle and flamadiddle sticking in marches and overtures, another tells me that alternating single strokes are correct. What do you think?—E. R. A., Cincinnati, Ohio.

Answer: First, of course, paradiddles and flamadiddles in all military type solos are played in that sticking as the sticking is usually written out. In marches or overtures it depends to some extent upon

usually occurs where the heads are old and have become hard. The paraffin will correct this but it looks like new, fresh heads will soon be needed.

Question: Do you recommend two tympani heads on a brass drum? I have seen several bands use them. Would it give a better tone?—M. E. R., Butte, Montana.

Answer: Yes, I am familiar with the use of one and both sides of a bass drum



the type of number and the phrase in which the notation indicating paradiddles or flamadiddles occurs. For example, if the 1st trumpet and drum part are as shown in the accompanying figure, the first bar could be played with a paradiddle or with alternate strokes as shown. In order to match the figure, alternating single strokes are best used. The trumpet player would (unless the tempo was very rapid) single tongue the figure, and the introduction of a paradiddle would tend to give a rhythmic lilt peculiar to this beat to the figure which is not desired.

Note that in the drum figure in either sticking the same number of strokes with each hand are used, that is in either case the first measure uses 4 Right and 4 Left strokes. Thus evenness can be had either way, but it is very rarely indeed that the drummer can produce a perfectly even paradiddle due to the doubling of the strokes RLRR and LRLR which makes it very hard to produce smoothly as the notation indicates.

Thus, generally speaking, I believe alternating single strokes will fit in most cases (except martial requirements).

Obviously, the same statements hold in the case of the flamadiddle. This beat, more difficult than the paradiddle, is accordingly more difficult to play evenly. I do not wish to convey the impression that paradiddles and flamadiddles are not important drum beats for they are among the most important rudiments and the drummer should constantly work on them with the goal of playing sequences of sixteenth notes as scored, very smoothly and evenly using both stickings.

Question: When I tune my tympani they make a groaning noise, a sort of crackling sound. They are pedal tympani. Do you have any idea what might cause this?—J. P., Fort Smith, Ark.

Answer: If we are thinking of the same thing, and I believe we are, it can be corrected by applying paraffin (or tallow) to the leading edge of the bowl where the head passes over. Do not apply much, just enough to act as a slight lubricant. No doubt the heads have been on these drums for sometime as this crackling noise

being equipped with tympani heads. For most general purposes I believe the regu-

lar calf heads of the white type will answer best. If the bass drum is large it is hard to find even tympani heads to fit. Then too, tympani heads require more care and attention than the regular white calf type, needing constant adjustment as to tension and occasional resetting. When in good condition and "set" well, tympani heads produce a fine tone on bass drums, but all things considered, I believe the white calf best. White calf heads are stretched when made (that's why they are white as the stretching breaks down the fibres) they do not require much adjustment and "tinkering" and give a solid, fine tone when good, even heads are secured. Thus from a practical standpoint I say go along with the regular calf heads.

Question: In one of your former columns you mentioned a hanging, separate cymbal and mentioned medium thin. Don't you think a rather heavy cymbal would give better results, that is more body and power?—B. J. E., Niles, Mich.

Answer: This is, of course, pretty much a matter of personal taste. I do believe that for most general purposes for this effect a fairly thin cymbal should be used. This hanging cymbal is used principally for rolls, cut-offs and special effects and shouldn't be too low pitched, which a heavy cymbal is apt to be. My choice for this effect would be a 15" or 16" medium thin Turkish cymbal rather high in pitch.

In this regard and although perhaps a little off the subject—I have noticed as you probably have that we are accus-

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toming ourselves to lighter, more flexible, sections in bands and orchestras. The old time brass section was strictly a heavy, solid affair while the present day brass section is crisp, brilliant and flexible but usually lacking the solidity of the old days. Thus I firmly believe that our ears are becoming accustomed to the "razor edge" tone color and it applies equally in the case of cymbals. I have heard a number of musicians discuss this tendency towards lighter, more responsive brass and percussion with varying opinions. This present tendency I believe is manifesting itself in the selection of such things as cymbals, which accounts no doubt for my personal preference for high pitched cymbals for these special effects.

Question: What size snare drum do you recommend for both parade and concert where one drum must serve for both purposes?—M. W., Decatur, Ill.

Answer: There are several considerations here—first that the drum have sufficient crispness and response for concert and secondly—that it have volume enough for parade and carries easily. For the average band I believe the best selection would be a 10x15" separate tension. This size should give pretty fair results all the way around. I've thought about this subject before. It is quite possible that the best size drum for this dual purpose hasn't been made as yet. Manufacturers have standardized 10x15" and 12x15" drums as parade drum sizes and it may be that a "happy medium" hasn't been reached as yet. For the present, however, with the sizes available I believe a 10x15" separate tension drum would serve very well.

Columbia Rates Highest at Tenn. Fest.

Murfreesboro, Tenn.—The only band to get highest rating for marching at the Second Annual Middle Tennessee Band festival held April 19 at State Teachers' college, was the Columbia Military Academy band under the direction of Major C. N. Martin, assisted by Capt. Don Martin. Their concert performance also rated "Superior plus".

The Columbia high school band directed by Thomas Hewgley was the only band in Class B to be placed in First division in concert performance.

Other Class A ratings were Gallatin high school, Superior in concert; Murfreesboro high school, Excellent in concert; Castle Heights Military Academy, Excellent in concert; Clarksville high school and Tennessee Industrial School of Nashville, Good in concert.

Columbia Military Academy also placed six soloists in First division. They were Kenneth Dodge, bass; James Martindale, flute; Morris Williams, trumpet; Harold Stevens, clarinet; Jimmy Chastain, bassoon and William Davis, French horn.

George Drumm Directs Insurance Company Band

New York City—George Drumm, for many years prominent in instrumental music work has been appointed bandmaster of the employees' band of the New York Life Insurance Company. The 25 members are, for the most part, young men, many of whom have graduated from high school bands.

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Question: I would like to know if you use a clarinet with the articulated G sharp.—F. W., Seattle, Wash.

Answer: No, I prefer the 17 key—6 ring model.

Question: I find it very hard to get Vandoren reeds. I would appreciate it if you could tell me where I can get them.—W. D., Chicago, Ill.

Answer: Vandoren reeds are very difficult to obtain. I would suggest that you try other makes. There are several good American reeds on the market.

Question: My glass mouthpiece makes my throat tones and upper register flat. Would you suggest that I get another mouthpiece?—H. K., Detroit, Mich.

Answer: I believe it would help if you would get a rubber mouthpiece the same make as your clarinet.

Question: My forearm becomes tired after more than an hour practice. Is there any way I can remedy this?—G. S., Flint, Mich.

Answer: The condition you speak of is caused by the fact that you hold your clarinet too tightly. You must learn to relax your fingers when playing.

Roy Knauss, Flute

Question: How should the mordent be played? I was taught to play the mordent up a tone or a half tone. Lately I have heard some recordings of numbers with which I was familiar and the mordents were played down a tone or half tone. Which is correct?—M. J., Columbus, Ohio.

Answer: You were taught the modern mordent or passing trill. This is played to the next note above in the key in which you are playing, unless otherwise indicated by an accidental.

The recordings which you heard were probably numbers by some of the old masters, such as Bach, Handel, etc. It was customary in those days to play the mordent a tone or half tone below the principal note if the next note was the same tone or one degree higher. This statement must not be construed as a fast rule. In the old editions of this music the mordent with a vertical line through it indicated that the trill was to be played below the principal note. The modern editions omit the vertical line, but the note below is still played in the compositions of the old masters. The use of the old style mordent can be learned only by experience.

Question: Would you kindly recommend the best and most complete chart of alternate and harmonic fingerings available for flute?—H. C., Kearney, Neb.

Answer: I regret that I am not acquainted with a chart that could be termed complete in regard to alternate and harmonic fingerings. The use of harmonics on flute is really obsolete in modern music except in tremolos, etc. In general, the harmonics are a fifth above the note fingered, except the low C, C \sharp , and D. These last three fingerings will each produce four or more harmonics. I have found the chart by Charles K. North very useful in my teaching. The Modern

Method for Boehm Flute by Arthur Brooke is very helpful also in regard to auxiliary and harmonic fingerings. "Preceptive Lessons" by Nicholson devotes considerable space to the production and use of harmonics.

Dall Fields, Bassoon

Question: Will you please explain how I can get the lower notes, to get a sound at all. I don't dare put more than one-quarter of an inch of the reed in my mouth, and no volume in any part of the instrument.—B. F., Dallas, Tex.

Answer: Would suggest that you have your bassoon checked for leaks. But from the way your question reads, it is probable that the blades of your reed are too close together. Try opening them by squeezing the wire closest to the lips.

Gilbert Boerema, Oboe

Question: I have an oboe with the F resonance key and the forked F tone is very solid, but with the regular F fingering, the tone seems to wobble and the intonation is bad. Sometimes it seems sharp and other times, flat. Is this a fault of my instrument or the reed?

Answer: In most cases, it is the forked F that is wild in intonation and the regular F fingering gives a solid tone. However, you might have an oboe that is different, but in most cases this can be corrected by changing the scrape of the reed slightly. If your reed has a fairly long thin tip and is very heavy toward the back of the scrape it will allow these tones mentioned to become a bit wild. Your reed should have a gradual scrape which is straight from back to tip with slightly more cane taken out at the back of the scrape and more cane left in at the tip of the reed. Then your reed will balance these tones.

Tops in Marching

Eldora, Ia.—Never defeated in marching competition is the record of the Iowa Training School band under the direction of I. A. Lowell.

Since 1931, the group has competed in State and National competition, finally retiring from State contests in 1938. In the 1935 Regional contest, the band was rated First division and they kept that rating in 1939. The members are now centering their efforts on the regional contest at St. Paul.

During the summer, the band plays Sunday evening concerts on their campus as well as performing at state celebrations, fairs, chautauquas, etc.

The school is under the supervision of O. S. Von Krog who has been at its head for 17 years.

We have read and enjoyed your magazine for many years.—D. G. Costain, Band Director, Arlington Heights, Illinois.

We appreciate the fine work The SCHOOL MUSICIAN is doing in helping to publicize the work of school music departments and find it a big help and an inspiration in our work.—Edward W. Allen, Director of Music, Rayne, Louisiana.

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My Thesis, Interpretation

(Continued from page 11)

(intensity) as the previous tone. This same figure occurs several times throughout the composition. Strongly marked means the same as accented (some separation).

Doloroso (sorrowful) in the Figure 12, Group II, calls for a smoothly connected tone because a legato tone will depict a more pleading or subdued manner.

If you will separate the tones slightly in the example Figure 13, Group I, it will give an accent to the tones therefore making the passage sound pesante (big and heavy). Of course a slur should be played where it is given as such. Note the double dots which add on three-fourths of the value of the note; therefore, the thirty-second notes which follow will be played late in the measure, rapid and softly.

The performer shall play with a legato tone in Figure 14, Group II, because cantando means in a singing style. Let's review the weight (volume) that should be given to each note in this passage. If the first note is given three pounds, the next two eighths will get just a half pound apiece; the next dotted quarter will get a pound and a half, and so on. If in the fourth measure the player will play a little crescendo up to the fourth count in the fifth measure he adds more style to this phrase. The masculine and feminine accent in the last measure was discussed in examples 2 and 9.

The player can get the dramatic (Ponderoso) character by playing with the accent (rinforzando) a separation of the notes in Figure 15, Group I. Ponderoso, maestoso, and majestic are of the same characteristic.

The whole phrase (four measures) should be taken in one breath without a stop (absolute legato) between the tones in Figure 16, Group II. The proper intensity of each tone is important.

More examples and further details will be given in the next issue of *The SCHOOL MUSICIAN*.

South Dakota

Yankton, S. D.—The high school's large music ensembles under the direction of Ralph Knowles, Jorgine Hansen, Wendell Jones and Louise Serr, presented the annual spring music concert on April 16. The performance was a definite success and a large crowd attended.

Vermillion, S. D.—The high school instrumental groups directed by George Boughton and the vocal groups directed by Della Ericson presented an outstanding concert in Slagle auditorium on April 17.

Let Me Answer Your Flute Questions

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

A letter just received from Mrs. Lorna Wren states in part, "I should like to compliment you on your column in *The SCHOOL MUSICIAN*. I am sure that it proves a source of enlightenment for many high school flutists otherwise unable to obtain any assistance in their musical and technical problems. In fact my husband Elrose Allison thinks well enough of them to use them in connection with his instrumental work here at the Susquehanna University, Selinsgrove, Penn."

Thank you, Mrs. Wren, for your nice letter. It is always encouraging to hear such nice things from my colleagues. This is especially true when they happen to be professional flutists, as in this instance.

Mr. Frank H. Horsfall, first flutist, Seattle Symphony orchestra, has written as follows, "In sending my check for \$1.50 for the renewal of my subscription to *The SCHOOL MUSICIAN* for another two years, I wish to congratulate you on getting Rex Elton Fair to answer the questions of the young flutists. His answers are written so clearly that the flute students cannot fail to understand exactly what he means, and, what is also very important, the answers are all correct."

Thank you, Mr. Horsfall, for your very nice letter. It happens that I have a cousin who is a fine musician, living near Seattle. She has told me time and time again, how very much she has enjoyed your work with the orchestra. I'm glad for this opportunity to congratulate you too, on the fine work you are doing to help the promotion of our beloved flute.

Space does not allow me to answer all letters received during the past thirty days but I should like to say that I do appreciate your fine letters very much.

Question: Could you send me one of your charts showing the trills, and how to make them?—R.A.S., Tipton, Iowa.

Answer: I have never had a separate chart made up for showing the trills. However, Book II of the Rex Elton Fair Flute Method shows all the regularly used trills, not only in a chart but in the form of interesting melodies which makes it great fun to study the trills. For your approval, I am sending one of these books to you. Note: This columnist should like to add that the book was sent, and the reply came back that, "Mr. Westby, our band director, thinks that it is a splendid method. Also we have found that the book contains many helpful and interesting studies."

Question: Please tell me where I may purchase your Flute Methods.—Samuel E. Miller, Fort Monroe, Va.

Answer: This question has come from so many, I feel it should be announced to our readers that you can get these methods by addressing Rex Elton Fair, 306 South Wabash, Chicago, Illinois, postage prepaid.

Question: In practicing trills, is it proper to make the trill with the fingers only or is it all right to rotate the whole hand? The latter method seems to be the easier one for me.—J.C., Toronto, Ontario.

Answer: Keep the hands and wrists relaxed, in fact complete relaxation is most necessary, then make your trills with the fingers only. Avoid moving the whole hand.

Question: Could you tell me the easiest tone to start a flute student on?—M.L., New Orleans, La.

Answer: A beginning student should be started on the head-joint of the flute. After he is able to produce a fairly good tone, tonguing it correctly, etc., you may then let him try the open C sharp, holding the instrument at the lower end of the head-joint with the left hand, and at the lower end of the foot-joint with the right. Then show him how to play B, A, G, C, and C² with the fingers covering the keys in the correct position. See my Flute Method Book I for answers to the rest of the questions.

Question: What is meant by open G sharp, closed G sharp, Meyer system and Boehm system? What kind of a flute would you advise me to buy?

Answer: It is very evident that you have been studying a catalog listing flutes. The Boehm system flute is the one that is used almost universally today. This statement is a fact so far as professional flutists are concerned. The Meyer system is the old system flute with a combination of holes (for the fingers to cover) and side keys. This flute is no longer in use except for a few of the old timers who play for their own pleasure only. That is, none of them make flute playing a profession. If there are any exceptions I do not know of them. The open G sharp is one demanding that you keep the G sharp key closed with 4 left when using any of the regular keys with the right hand or when playing G natural on the staff or first above the staff. To play G sharp, one must take 4 left off. The closed G sharp is just the reverse. The closed G sharp is one where the G sharp is held closed by a spring and needs to be touched with 4 left only when it is desired that the G sharp key be opened.

Question: I am interested in the flute from a theoretical and historical angle. In view of the fact that the French model flute is gaining in popularity nearly every day, don't you feel that a biography of Louis Lot would be of interest, and welcomed by your readers?—S.A.F., Freeport, Long Island, New York.

Answer: Thank you, Mr. Fritsch, for this suggestion. The next column that I write for *The SCHOOL MUSICIAN* will be for the June issue, and I'll include a short biography of Louis Lot.

Question: How are the trills D to E flat, E flat to F and F to G in altissimo fingered? On the 22nd of this month (March) I heard a Miss Freeman play a solo over the air on the Musical Americana program. Can you tell me what she played?—H.A.C., Jr., Hendersonville, N.C.

Answer: Trill from D to E flat. Finger D in usual way, trill second triller key with 3 right. E flat to F. Finger E flat regular fingering, trill 23 left. (On a French Model flute, 2 left is often good and easier done). F to G. Finger F reg-

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*Down Beat, Feb. 1, 1940

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ularly, trill thumb. Chaminade Concerto.

Question: How do you make the trill from high A flat to B flat as used in Finlandia?—E.B.

Answer: Play A flat in the usual way and trill with both triller keys. There are other ways to make this trill but this is the easiest and most practical.

Questions and questions and questions, some of them most interesting, come to me from folks who forget to sign their names or to give addresses. Quite naturally it is impossible for me to reply to such questions personally. Please be careful about this. Some of my readers will write a perfectly legible hand in every instance except the signing of their names. I've worried my colleagues and secretary half to death in trying to get them to help me spell out some of the names. Mrs. Fair used to teach English in high school and whenever an examination paper came in so poorly signed that she could not make out the name, she gave them zero. Now I warn you, if you don't want a zero, please sign your names so that they may be easily read.

Summer Camps

(Continued from page 20)

the Southeastern Music Camp. Plans are already under way to enlarge the faculty for the coming summer session which opens July 5 and continues through August 3. It is expected that the enrollment of the camp will reach 150 students.

From August 13 to 25, the Waldenwoods Music Camp offers unique opportunities for school musicians desiring a well balanced vacation. Beautiful Lake Walden, Hartland, Michigan, the modern buildings and the complete recreational facilities all provide an ideal background for the intensive study of music in both theory and practice. All the camp activities are so planned as to promote individual self-reliance as well as a co-operative manner of living.

"In the Heart of the Catskills" at Saugerties, New York, the Ernest Williams Music Camp convenes July 1 and lasts for eight weeks. Mr. Williams himself, conducts daily band and orchestra rehearsals, assisted by outstanding guest conductors. A Grand Opera production is a highlight of the season.

Lake Okoboji Summer Music Camp offers daily rehearsals in orchestra, choir and band, private and class lessons, ear training and appreciation classes, artist recitals by faculty members and training for public performance, balanced by swimming, boating, fishing, tennis, archery and other sports. The camp opens June 24 and continues through August 4. For particulars, address Morningside College, Sioux City, Iowa.

Situated in Gunnison, Colorado, "in the most scenic part of the Rockies", the Seventh Annual Western State College Summer Music Camp announces a distinguished faculty headed by Glenn Cliffe Balnum, Walter W. Aschenbrenner, Norman Smith and Fred G. Fink. Directed by F. George Damson, the camp is in session from June 10 to June 22.

For twirlers, anxious to gain a more thorough knowledge of baton spinning, Major C. W. Boothe, teacher of champions, offers excellent instruction in the lovely atmosphere of a Chicago residence on the shores of Lake Michigan. This summer, the Major is inaugurating his own scientific method of American Flag Swinging, an intriguing and beautiful art which is swiftly rising in popularity.

Make yours a Summer Music Camp vacation this year. You won't regret it.

School Dance Bands

Announcing the Winners of the Sweet or Hot Swing Contest

The Sweet or Hot Swing Contest is over! And, although it was quite an undertaking, the judges finally selected two letters which they consider the very best of the hundreds we received.

Marjorie Likes It Hot!

Miss Marjorie Greenberger who plays B \flat clarinet and harp and belongs to the Cleveland Heights, Ohio, high school band directed by Ralph E. Rush, was the unanimous choice of the judges as the prize-winning hot swingster. A check for five dollars is on its way to her now and we offer our heartiest congratulations for a splendid letter.

Marjorie swings off with—

"I like it hot! Good and hot! None of this wishy-washy swayin' or ripplin' for me. A few hot licks on a trumpet or a solid sax break and I'm out of this world. You know what I mean. A hot rendition'll lift you out of your seat, give you more thrill than a four-alarm fire. Sweet swing lacks the depth and brilliance of classical music and hasn't the zip or feeling of real swing. It just flounders in mid-stream. No, sir! You can keep your sweet melodies and give me the hot stuff—It's in the groove!"

According to the judges, that letter is enough to make a professor a hot swing fan. And, speaking of teachers, we interrupt proceedings to tell you we have it from a very reliable source (a bandmaster to be exact—no kidding!) that there are plenty of music directors in this country of ours who would like nothing better than to go jitterbug and blow a few hot licks themselves. It's a secret longing of theirs. Why not try your director out? See how he reacts to a jam session. You know the old boy might have something there at that!

Charles Goes for Sweet Swing

Now Charles Haling of the Centennial high school band in Pueblo, Colorado gives Marjorie a snappy comeback in his letter, an opinion valued by the judges at exactly five bucks.

"To me, everybody in the United States has his own belief in music. Some like it hot, some like it sweet.

"I am going to follow the style and technique of Guy Lombardo. Guy's music is widely known as 'the sweetest music this side of heaven' which I think is true and could not be expressed any better.

"I like it sweet because the orchestra or individual can bring out the true tone. A man is not considered a musician until he can demonstrate his true tone. It also takes more musicianship to play sweet swing than it does to play a 'mess' of notes that have no meaning or time except jazz.

"To sum it all up, these are the sole reasons why I would rather play it sweet and hear it sweet. I love to hear and play true tone. I like to hear and play soft-like melodies. I like to play relaxed as possible, which is hardly possible in 'hot swing'. Give me my 'Sweet Swing'!"

You've really got something there, Charlie, and you so impressed the judges that you've got a five-dollar check besides. Use the dough on Guy Lombardo records, why don't you? You'll probably

take his place in the hearts of sweet swing lovers someday.

More Hot Than Sweet

The hot swing fans really outdid themselves in this contest and, judging purely from our correspondence, we'd say that more of you musicians prefer the "jive" to the waltz. But maybe the sweetsters dislike writing. Or maybe were too busy practicing to stop and preach. Nevertheless, those that did write certainly defended their cause most ably.

We're glad we kept in the middle of this controversy. There were so many good points brought out so intelligently on both sides that we never could attempt to decide which music is the best—hot or sweet.

Second Best Yet to Come

The second best letters will appear in the June issue, so hold your breath, swingsters, there may be some cash rolling in for your letter yet.

We want to thank all of you for giving us such a splendid idea of what the school musicians think on this ever present subject of hot or sweet. We'll probably always have some form of popular dance music with us—back in 1908 they said, "Ragtime has come to stay", in 1918 the cry was, "Jazz has come to stay", and in 1938, "Swing is here to stay." We wonder what will come forth in the next ten years. Incidentally, the type of music the world will be dancing to then will probably be entirely up to you tooters who are now school musicians. So make it good—be it sweet or hot!

Curtin's Concert Big Success

By Arloa Betts

Harrisburg, Pa.—A concert recently given by the Camp Curtin orchestra added another triumph to their list. It was conducted by John C. Isele who has been a music teacher and director for over six years.

The opening number was a chorale by Bach, greatly appreciated by the audience. Other orchestra numbers were a chorale by Schumann and an arrangement of a theme from an opera by Gluck. In addition to the selections by the orchestra there was a clarinet quartet number and solos by Caroline Miller, flute; Irwin Smarr, trombone; Francis Fox, cornet; and Miriam Gold, violin.

Miriam Gold, the violin soloist, who is concert-mistress of the Camp Curtin orchestra, was recently selected for the same position in the P.S.M.A. District Orchestra at York, Penna. The excellent understanding of her instrument and the artistic performance of her selection brought tremendous applause.

To provide a bit of contrast to the stately theme by Gluck and the dignified chorales of Bach and Schumann, the orchestra closed the program with a colorful dramatic, and (pss-ah!) . . . very funny) interpretation of several selections. It was undeniably one of the finest programs ever presented by the orchestra.

Advice to motorist: Just because you see it's tracks, it is no sign the train has passed.

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Wright Presents Spring Concert

Chicago, Ill.—The Wright Junior college concert band presented its second semi-annual concert, Sunday afternoon, April 21st in the Steinmetz high school auditorium, under the direction of its nationally known conductor, Captain John H. Barabash. Many interesting features made up the program. Mr. Oscar W. Anderson, supervisor of music in the Chicago public schools appeared as guest conductor. Adeline Sohn, pianist, played

Moscheles's G Minor Concerto with band accompaniment, especially arranged for the Wright band by Mr. Michael Camarata. Victor Salvi, national champion harpist was featured as soloist, Earl Bichel, talented young tenor sang and Shirley Chalmers conducted the band in a number.

Although only one year old, the Wright Junior college band of over 100 musicians has already attracted wide attention in and about Chicago for its excellent performances.

Exhibition vs. Education

(Continued from page 15)

Well, what is the object of this so-called sight-reading competition for marching bands? How many of you have a drum major or majorette who is at the head of your band all dressed up attractively and able to twirl and give commands acceptably and satisfactorily? Now, how many of you have a band that could execute precisely and effectively, and *extemporaneously*, all the signals and commands given by the drum major without supplementary or inquisitive ejaculations from the marchers? I'm sure we wouldn't find many. Well then, are we training and *educating* a marching band? Or are we putting our band on *exhibition* to perform special movements and maneuvers rehearsed probably for several weeks before the contest? It is an unfortunate fact that most bands have drum majors that look attractive, but not *commanding*, because the marchers have been trained and instructed previously to turn or twist every eight steps, play such and such a number, then do this, and then do that, etc. In other words, the marchers have memorized the routine, and are doing exactly what they have been told to do by the trainer, but are they really watching the drum major's signal or command? How many bands actually go to marching contest and execute on the field specifically *what the drum major asks for*? Not many, I'm sure.

I am in favor of having the marching band judges hand every drum major or majorette a list of required movements just as the band steps off. Hence, an extemporaneous performance, testing the results of training, and *education*.

In conclusion, let me add and assure you that all the above is certainly applicable to me and my groups as well as yours.

We, as music educators, seem to have the same problems and difficulties, and at that do a mighty fine job considering the circumstances. Many of us, I am sure, do not have the facilities, time or material so essential for sight-reading, and hence must resort, in the little time allotted, to do our best in preparation of an *exhibition*, both of ourselves and groups, for competitive purposes.

However, let us hope that the day will come when our idealistic hopes will be realized. Until then, the present set-up will suffice. Moreover, let us strive and attempt to hand our students a menu of education. Let *exhibition* come only as a result of true *education*. Continue to put on your exhibitions and entertain the public, but *educate* your students too.



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This month our spotlight falls on the career of a cornet soloist whose life history reads as though it were coming from the pages of a great American novel.

Scholarship student of composition under Antonin Dvorack at the age of fourteen—protégée of Jules Levy (then the world's greatest cornetist) at the age of fifteen—solo cornetist of the Metropolitan Opera house orchestra under the batons of Toscanini, Mahler, Mancinelli, Hertz, and Mottl at the ripe old age of seventeen—this is just the beginning of the career of Dr. Edwin Franko Goldman, idol of millions of music lovers. Any series of articles about the lives of great cornetists would be incomplete without a chapter about Dr. Edwin Franko Goldman.



Dr. Goldman

Born in Louisville, Kentucky, in 1878, young Edwin was destined by fate to carry on the traditions of one of the greatest of musical families. Dr. Goldman's mother was Selma Franko (born in New Orleans) one of the famous Franko family who, in the late sixties of the past century, toured Europe and America as child prodigies. The five Franko children were undoubtedly the most musical family of the time. Selma Franko played both violin and piano and made a number of appearances with that great singer, Adelina Patti. Study of the ancestors of Dr. Goldman reveal a veritable "Who's who" of music. His uncle, Nahan Franko, was a great violin soloist and conductor of the Metropolitan Opera orchestra. His uncle, Sam Franko, was a great violinist, teacher and musicologist. His aunt, Jeanne Franko, was perhaps one of the best known women violinists of her time. Gustave Hollaender, a cousin of Dr. Goldman, was director of the famous Stern Conservatory in Berlin. Another cousin, Victor Hollaender, a favorite operetta composer, was frequently referred to as the "Victor Herbert of Berlin." Many other members of the family were famous in the allied fields of art, literature, and the drama. Dr. Goldman's father was a brilliant jurist, and excellent amateur musician (proficient on both the violin and piano), linguist, and orator, whose promising career was cut short by his untimely death in 1886.

We have already listed young Goldman's early accomplishments. He remained as a member of the Metropolitan Opera orchestra for ten years. His fame as a cornet soloist was constantly on the increase. After leaving the Metropolitan, Dr. Goldman devoted his energies, for a period of thirteen years, to teaching the cornet and the trumpet. Pupils came to him from all parts of the United States, as well as from foreign lands. Dr. Goldman's book, "The Foundation to Cornet

Playing," has sold over a quarter of a million copies, and has helped innumerable artists on the path to success. His methods and studies for the cornet, trumpet and other brass instruments are preeminent in their field.

However, over this period of years, Dr. Goldman had but one great ambition. It was his dream to organize a band which would be truly symphonic, on a level with the finest symphonic orchestras of the world.

That he succeeded in the realization of his dream is a matter of history. With his characteristic energy, Dr. Goldman raised by subscription the forty or fifty thousand dollars necessary for the first season, that of 1918. Needless to say his concerts were a phenomenal success.

It was by subscription that Dr. Goldman raised the money necessary to support the concerts during the first six seasons. That he was able to accomplish this tremendous task with complete success, marks him as a business man of rare ability as well as a musician of outstanding distinction and appeal. However, a great burden was removed from Dr. Goldman's shoulders when in 1924, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim decided to underwrite the entire costs of the summer concerts, and to present them as a gift to the people of the City of New York. This gift, through the medium of radio, has since become a gift to the entire world. Since the death of Daniel Guggenheim in 1930, Mrs. Daniel Guggenheim has continued to present the concerts as a memorial to her husband, and they have become officially known as the Daniel Guggenheim Memorial Concerts.

These concerts, now given in Prospect Park, Brooklyn, as well as on the Mall in Central Park have become an integral part of the summer season in New York City. Many honors have been heaped upon Dr. Goldman. His marches are universally played and loved. He has devoted a great deal of his time to the furtherance of the cause of band music in the schools and colleges of the United States. He is the founder of the American Bandmasters' Association and that organization's Honorary Life President. His books "Band Betterment" and "The Goldman Band System" are of inestimable value to the bandmaster and the student alike. It is of great interest to know that Dr. Goldman has presented to the American public such great cornet soloists as Ernest Williams, Del Stalgars, Leonard Smith, Frank Elsas, and many others. It is indeed fitting that Dr. Goldman, himself a soloist of great renown, should be instrumental in assisting these other great cornetists in achieving fame.

In such a brief biographical sketch, it is most difficult to do justice to such a brilliant career. However, as this column salutes Dr. Goldman and his brilliant accomplishments, the new summer season will again be under way and it will again be the privilege of all New Yorkers and people within the range of a radio to hear the splendid concerts by the Goldman Band under the baton of its dynamic conductor, Dr. Edwin Franko Goldman.

Question: I have been playing cornet

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for four years. During the last six months, I have been paying particular attention to tone. Ever since I entered Junior High school three years ago, I have been told that practicing long tones as much as possible would be the only way to get a good tone. About four months ago, I started taking lessons. I have a very fine teacher, but his method for getting a good tone is different. He says that I should practice long tones once a day, starting from low "C" going to "G" (second line) chromatically. Thus I have two methods from which to choose. This problem has me puzzled. I would appreciate it very much if you could tell me the better method of the two or of a better one still. — *E. V., Minneapolis, Minnesota.*

Answer: It has long been taught that long tones practiced faithfully will help to produce a good tone. This is perfectly true but the results obtained depend greatly on the manner in which these exercises are practiced. Long tones should be a part of a daily routine of "warming up" exercises and need not be practiced more than once a day. Besides improving the tone, long tones, when done properly, assist in developing control of both the lip and diaphragm muscles and as these muscles strengthen, it is possible to play the tone higher in the register without strain. If your teacher has advised you to only play the long tones on those notes that you mentioned, it is probably due to the fact that you have not been playing them correctly on your upper register. This may be your teacher's method of correcting that fault by only letting you play your long tones in the lower register until you develop sufficient control to increase your register. It is practically inevitable that you must have developed some "bad" habits in your playing during the time that you were without the guidance of a competent instructor and my advice, as always, is follow the instructions of your teacher. If you do not understand certain phases of your studies, don't hesitate, ask your teacher. That is one of the functions of your teacher. Any capable teacher welcomes any questions which enable him to explain and clarify any of his pupils problems.

The Axelrod Music Publications of Providence, Rhode Island have just published a new original composition of Dr. Goldman's. It is entitled "Scherzo" and in my opinion will rank with the finest cornet solos available to the soloist, teacher, and pupil.

Perry County-lites Perform May 17

Landisburg, Pa.—Continuing their yearly practice, the high schools of Perry County will present their music festival in the open air theatre at the Tresaker Orphans' Home on Friday, May 17 at 8 o'clock.

A variety of selections make up their always interesting program. The combined orchestra will present Pomp and Circumstance, Agnus Dei and Mignonette Overture; the girls' chorus will warble Green Cathedral, Tea For Two and By the Bend of the River; Out of the North, Desert Song and Lindy Lou are selected by the Boys' chorus; the band will contribute Independentia March and Panorama Overture; while the mixed chorus will entertain with Road to Romanay, All In an April Evening and Little Grey Home in the West. As a finale, the band and chorus will combine in Sibelius' ever beautiful Finlandia.

Mr. Arthur W. Boize is the supervisor of music at Landisburg high school.

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School Music in Review

John P. Hamilton

Band

"Bogár" a symphonic fantasy by Clifford K. Geary. The number opens allegro moderato with a ditty introduction. The principal theme, in the harmonic minor enters at A with baritone, bassoon, and bass in unison for eight measures. The same theme is repeated in the key of the dominant and again in the sub-dominant. Accompanied first by woods, then by brass with a monotonous repetition of dominant and tonic harmony. A meaningless injection of fourteen bars serves to modulate back to the original key where the same tune is again forced through the exact same keys, this time with a more complete instrumentation and a childish harmonic obligato. The melody returns in a faster tempo and new key and is repeated again in *meno mosso*. A dinky interlude leads to a variation of the theme, played first in unison then in thirds and finally in triads which form a constant progression of weird fifths. A new theme is introduced at L, the *Larghetto* movement. The motive has possibilities but it isn't original. The rhythm pattern of the accompaniment would have spoiled this section even if the motive were developed satisfactorily. The harmonization of the second theme is very poor. The first tune returns again in several forms of variation. In the closing section, the brass and first stands of all sections drown out the incorrect counter melody. Published by Volkwein Bros., Inc., Pittsburgh, Pa.

"Lady of Spain", by Tolchord Evans. Arranged for symphonic band by Lucien Cailliet. Published by Sam Fox, N. Y. A dandy three-and-a-half minute piece for a "pick-up" spot on any program. This old melody has a universal appeal. The arrangement is rather heavy but careful conducting will bring it through well.

Irving Berlin's old favorite "You'd Be Surprised" has been revived recently. Bandmasters looking for popular numbers will be pleased with Paul Yoder's arrangement for standard or symphonic band. Published by Irving Berlin, Inc., N. Y. Prices, 75 cents and \$1.25.

Choral

"Oh Thou Most High" by Paul Christianson. Published by G. Schirmer for an a cappella full chorus of mixed voices. A very beautiful and artistic composition. Appropriate for any good high school chorus. The use of the lower register of all voices until the climax occurs is very effective. The development through the *poco mosso* on pages four and five, especially just preceding the return to tempo one, is very well done. Follow all markings exactly as written, for a beautiful performance. Price, 15 cents.

"The Star" by James H. Rogers and Charles F. Lummis. Arranged by Charles Harold for full chorus, mixed voices, with piano accompaniment. A little gem to aid a dreamer's contemplation when engrossed in thought regarding the wonders of the heavens. Watch the intonation in the sixth and eighth measures of page three. Also the second soprano in measure two, page five. Otherwise, not difficult. Published by G. Schirmer, N. Y. Price, 15 cents.

"Songs of Finland" edited and collected by Florence Hudson Botsford. Published by G. Schirmer, N. Y. Good material for those interested in folk music. Nine of

the songs are arranged for unison singing. The "Finnish Hymn" and Sibelius' "Vale of Shadow" ("Vale of Tuoni") are arranged for four-part mixed voices. Price, 25 cents.

Sam Fox Publishing Company has five releases for two-part treble work in the first three grades or even pre-school classes. Arrangements by J. Rochette. "On the Good Ship, Lollypop" by S. Clare and R. A. Whiting. Very easy, almost all thirds and sixths. "Animal Crackers in My Soup" by R. Henderson, T. Koehler and I. Caesar. Easy arrangement. "Mother Goose on Parade" by Virginia Ballaseyus. A passable arrangement for little tots. "In a Little Dutch Kindergarten" by A. Bryan and L. Rosenstock. Very easy and effective. "Little King of Toyland" by A. Stillman, R. Vallee, D. Deering and J. Dallin. Not good for very young voices—the harmony enforces the use of poor voice progression and unresolved dissonances. Price, 12 cents each.

Orchestra

"Tone-Time" a concert folio of original compositions by H. Weber, A. Finaly, H. W. Glenn, E. C. Poole, J. Salten, D. Dacca and L. Flagler. Most folios of original compositions are padded with cheap trash. This one is different. For example: Henri Weber's easy march, "Colors Flying" and Adolph Finaly's waltz, "Reflections", have public appeal as well as educational value. There are, however, a couple of "dime-a-dozen" numbers included. All arrangements by H. W. Glenn. Published by Belwin, N. Y. Price, each part, 35 cents, piano conductor, 65 cents.

The "Sam Fox All-Star Orchestra Series" by J. S. Zamecnik, contains some fine program numbers. Number one, "Venetian Carnival Overture" has a brilliant opening and a beautiful theme that follows a Violin Cadenza. Number nine, four "Southern Miniatures" are quite easy and make an attractive program selection. Number four, "Surprise Intermezzo" is a good program piece and excellent material to develop security in playing tempo rubato. Numbers six and eleven, "The Scarlet Mask Overture" and "Shooting Stars" are very fine also. Numbers two, three, five, seven, eight, ten and twelve are descriptive tunes. Prices, full orchestra, from \$3.00 to \$6.00.

Miscellaneous

"The Horace Mann Piano Book" compiled and edited by Raymond Burrows. A modern piano book for young children, consistent with the principles of organic philosophy. Treble and bass clefs used from the very beginning. The first little tune is entitled "Hurry Along." Above the title is a picture of a boy walking, a girl running and a very small boy hopping. The tune walks, (a quarter note) runs (two eighth notes) and hops, (a skip of a third). The second melody is in the key of F sharp major—sounds radical, doesn't it? However, by avoiding E sharp and B natural, only the black keys are used, making it easy to play and introducing a natural means of motivation for learning the staff names and meaning of sharps. Too, the piece may be used for an explanation of transposition by lowering a half-step to the key of "G", where all white keys would be employed. This analysis could go on and on, for each of the twenty-three little tunes

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I Shall Not Pass Again This Way Elfinger
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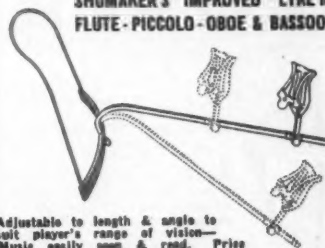
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Trade Winds

H. N. White Co. Appoints Bob Liessman
Sales Manager

April 15, 1940.

To The Trade:

We take great pleasure in announcing the appointment of our Mr. R. H. (Bob) Liessman as Sales Manager.

We believe Mr. Liessman to be the best known and most liked band instrument man in our industry. Having over 15 years experience, he is well qualified, and has the practical knowledge and understanding of the problems of the dealer, the professional and the music educator.

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THE H. N. WHITE CO.
Hugh E. White
President

Two Marches Featured Over the Air

"Good Old New York"—"The Fire Fighter", two stirring marches by Harry Lifson, are becoming very popular. It is said, throughout the country. On March 23rd the U. S. Army Band played "Good Old New York" over the Mutual network. On April 4th the U. S. Navy Band repeated the march over the same network. "The Fire Fighter" march has been accepted by the Fire Departments as their official march for conventions in various parts of the country. 20,000 guests applauded "The Fire Fighter" march in Madison Square Garden, also featured over the air by the U. S. Navy, Marine and Carborundum Bands. It is recommended that as a tribute to Firemen, high school band leaders should not hesitate to feature these marches for Parades of tomorrow. The Symbolic Music Publishing Co. of New York City will send "Free" sample parts on request.

Elkhart Juniors Present Concert

Elkhart, Indiana—The younger set of the Elkhart music department proved to their elders that they know the score when they presented their third annual Junior All-City high school concert on April 15th. Part I on the program was taken over by the concert orchestra directed by Lois Smith and featured Marjorie Miller, harp soloist.

The girls' and boys' glee clubs and the mixed chorus directed by Mary Avalyn Davis presented the second part of the evening with a variety of beautifully performed selections.

A trumpet trio composed of Richard Earnhart, Martin Schultz, and Richard Church with Ann Marsh, accompanist, played the number "Three Chums" by Forrest L. Buchtel, with marked success.

Finally, the concert band took over and under the direction of Robert Welty finished up the event with marches and overtures presented in grand style.

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Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

By Phyllis Pamp

Glenwood, Iowa's flourishing Band Parents' Club was organized less than a year ago by Mr. Roy C. Snyder, director of bands in the Glenwood public schools.



Mr. Snyder

"We put an article in the local paper," writes Mr. Snyder, "announcing a meeting to be held to organize a Band Parents' Club. The purpose of the organization was explained in detail to the few who attended. Enthusiasm was aroused and officers elected at the second meeting. From then on, we had people calling us, asking if they could belong to the organization. We have very attractive membership cards which, when presented to the public, sell themselves. Anyone can join and dues are 50c per annum."

One scheme concocted by the club which has proved of invaluable aid is the formation of a Pep Club. This group has a uniformed drill team which performs at basketball games and Mr. Snyder is their drillmaster. They are most willing to co-operate and sell tickets to all the band events, appearing in uniform whenever a function is to be held. Their snappy outfits have become a signal for people to ask, "What's going on tonight?"

We could go on indefinitely about the wonderful raffle plans that the Glenwood club uses to raise the necessary funds for the band, but Jim Farley says they are "lotteries" and so we'll have to skip the interesting details of Bingo parties and Penny Chances.

"The Band Parents' Club has been organized less than a year," Mr. Snyder goes on. "A new sousaphone has been purchased along with other instruments, a complete set of band uniforms and five twirlers' outfits paid for and, by the way, ten weeks' salary for conducting summer band classes. The association has aroused such enthusiasm that individual members of the band are turning in their old instruments for new ones. Our instrumental and vocal groups came through the Pre-State music contest with a flock of Superiors. This is the first year that our school has had even playable instruments, or shown any appreciable results in contest. I firmly believe our success is due to the Band Parents' Club."

Last fall, the Band Parents sponsored Homecoming. The shops closed their doors and everyone turned out for the mammoth parade, which included floats and all the trimmings. The oldest alumnus of the school rode in an old fashioned carriage with the mayor and even the National Guard and the fire trucks paraded. After the football game, the band began the program held in the armory with novelty selections and a pep meeting assisted by the high school student body. Then came the elaborate ceremony of crowning the king and queen. A few short talks

were given by prominent citizens boosting the band, after which the floor was cleared for dancing. Everything was included in the price of admission. The entire event was such a success that the Band Parents plan to sponsor the affair every year.

Officers of the association are Mrs. L. C. Dean, president, Miss Alice Scott, vice president, Mrs. Marvin Brenton, rec. secretary, Mrs. Kenneth Cook, cor. secretary, Mrs. William Ray, treasurer, Walter Wright, Paul Sullhoff and W. F. Andrews, directors and Mrs. R. J. Allen, chairman of ways and means.

Paducah Parents Persuade with Ice Cream
The Tilghman high school band of Paducah, Kentucky, under the direction of



Mr. Burt

Floyd V. Burt is preparing for its tenth annual spring concert and ice cream festival, sponsored by the Band Parents' Club. At last year's gala affair, 3,500 people attended and managed to do away with 99 gallons of ice cream and 60 or more cakes, donated by the Band Mothers.

This year for the first time the Tilghman music students have permanent quarters for rehearsals; a spacious rehearsal room, four practice rooms, instrument storage, uniform storage, library, office and rest rooms, all neatly arranged beneath the stage in the new Tilghman auditorium.

The Paducah Band Parents are proud of their band and its director and are always on the alert for new ways and means of raising money to help their musicians. If your club has tried a new or unusual method of raising money, or if you've had success with an old standby, write and let us know about it. The new clubs that are springing up all over the country are anxious for ideas on how to support their band. So write today, sure, giving us all the information and pictures.

Independents

Kelseyville, Calif.—Practically self-supporting is the Kelseyville union high school band under the direction of Aaron A. Stoddard. Last year they bought hats, two batons and a street drum with the proceeds from three concerts. This year, they paid their way to the California State music festival, held at San Jose on May 4.

The band was organized with 17 members when Mr. Stoddard arrived in September, 1938. Now there are about 40 members whose Band Show this year drew the biggest crowd that has ever been in the high school auditorium.

Susan Jane Rowe, is The SCHOOL MUSICIAN reporter and drum major. Robert Henderson is a very fine band manager.

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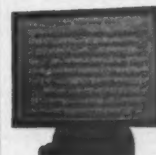
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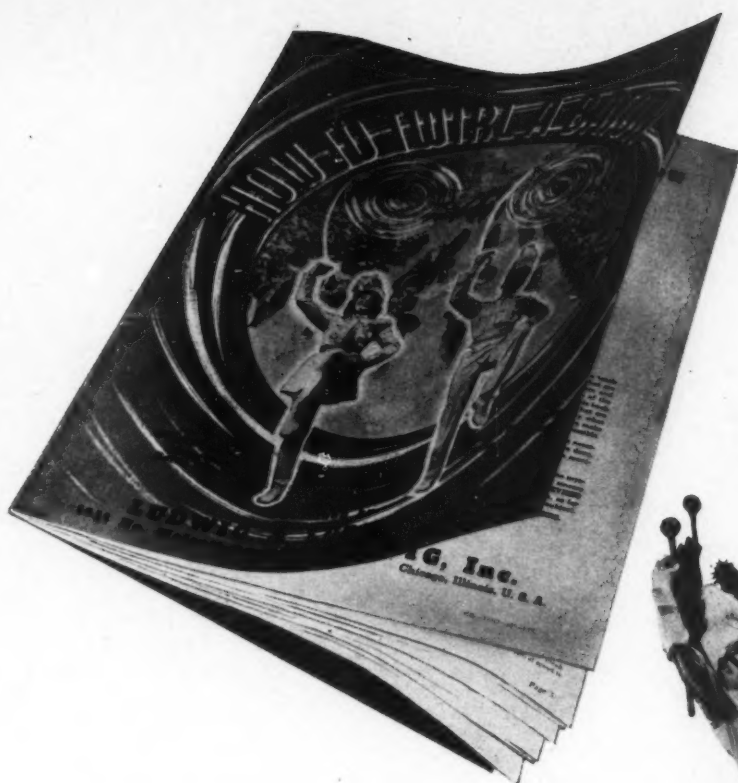
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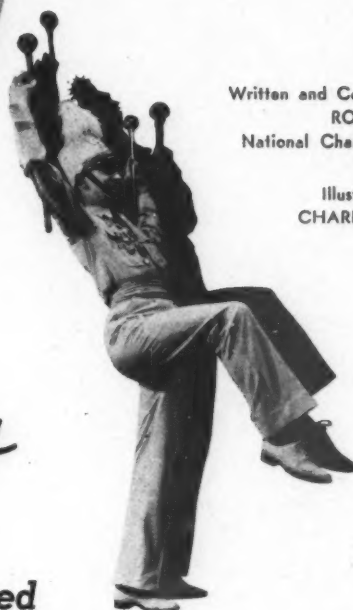
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Above—**ESTHER MAY CALHOUN**, Pawnee City (Nebr.) High School Band. First Division winner, Region 9. Won with a Conn 444-N wood clarinet.



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